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"L'ANGLAIS AU MOULIN ROUGE"

TOULOUSE-LAUTREC

Included in the exhibition, "French Impressionists and After," opening December 17 at the Carroll Carstairs Galleries, New York.

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NO. 11 WEEKLY

Carstairs Plans Delightful Show Of French Works

Oils, Pastels and Drawings
To Be Shown in an Exhibition
Which Takes Us from Monet
To Derain and Segonzac

By MARY MORSELL

"French Impressionists and After" is the title of the exhibition which opens Tuesday at the gallery of Carroll Carstairs and which was seen in a special pre-view granted THE ART NEWS early this week. The works on view reveal the discriminations and preferences of a highly personal taste, not limited to "important" oils, but including a large group of pastels, watercolors and drawings obviously chosen for their freshness and spontaneity. Of the Impressionist group one finds Degas, Monet, Manet, Sisley, Berthe Morisot and Odilon Redon. Work by contemporaries features several Derains, watercolors by Segonzac and Dufy and three small Bonnards.

So many Derains that one sees from time to time leave one devoid of any positive emotional response that it is a pleasure to encounter the very handsome full-length figure in the present exhibition, entitled, "Le Beau." This is a canvas that fairly scintillates with charm, although there is not a trace of virtuosity in the brushwork or of surface drama in the presentation. The head is of the dark, familiar type for which the artist cherishes a strong predilection. The background, of a rich, deep green, allows the discreet linear caprices of the silhouette their full value and at the same time throws into relief the beautiful painting of the pink and white dress. Subtly decorative in spirit, the artist has been content with a very simple color harmony, and in true French fashion has capitalized every nuance of contrast.

There is brilliant brushwork in the feathers of the boa whose black sparkles downward over the full folds of the skirt, suffused with a pale golden yellow that is repeated again in the round sailor hat. The essential classicism and repose of the figure and its surrounding space are given piquancy by the sharp lines of the cape, whose folds lend a certain savor of angularity to the composition. The fact that the sitter is Derain's niece gives an additional association interest to this canvas. His affectionate pleasure in her dark beauty, set off so effectively by the "robe de style" intermingles with the fine handling of design and color.

Strongly in contrast with the artist's decorative delight in the large figure is the "Head of a Young Girl" which half unveils and half suggests the unfolding personality of the sitter. The painting of the hair, like the pale gold of honey, has a fluent sensitivity of light and shadow. A commingling of reticence and emotional sympathy animates the modeling of the face, where something of the fragility of childhood blends with the sudden awareness of adolescence.

Among the pastels in the exhibition, first honors certainly go to the "L'Anglais au Moulin Rouge," by Toulouse-Lautrec. It is one of those compositions

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"MISTRESS AND MAID SERVANT"

This painting is included in the collection of the Frick Art Museum which will open to the public on December 16.

By VERMEER

The Metropolitan Shows Fra Filippo Lippi Altarpiece

There was great excitement in the art world last February when it became known that the Metropolitan Museum had purchased from the Morgan collection the altarpiece by Fra Filippo Lippi, depicting "Saint Lawrence Enthroned with Saints and Donors." This week is signalized by the first public exhibition of this important Florentine work, together with a brilliant article by Mr. Harry B. Wehle, in the Museum's current *Bulletin*. Although the "St. Lawrence" was illustrated in THE ART NEWS of February 2, 1935, when its acquisition first became known, we are using it again in conjunction with a reprint of Mr. Wehle's article, which contains much illuminating material, both from the aesthetic and scholarly point of view.

The acquisition from the Morgan Collection of Filippo Lippi's "Saint Lawrence Enthroned with Saints and Donors" is an event of prime importance for the Museum. It brings to the collection an exceedingly handsome altarpiece by one of the greatest and at the same time one of the most lovable of XVth century Florentine painters. The news of the purchase of this work found its way into the daily papers last winter when the Museum acquired from the same collection the "Portrait of Anne of Austria" by Rubens. When the

altarpiece came to us its beauty was sadly diminished by certain unnecessary repaints, a modern gold ground, and, over it all, a heavy coating of varnish colored and darkened to disguise the restorations. During the past summer and autumn the painting has been carefully cleaned and sparingly restored, and a new frame has been designed to bring into reasonable relationship the three parts of the altarpiece which had been separately framed.

Restored to something like its original freshness the altarpiece produces a brighter, gayer effect than we are accustomed to in Fra Filippo's works. The colors produce a ringing counterpoint unlike the master's typical silvery harmonies. The use of a gold ground itself is exceptional in Lippi's work, and its glitter together with the startling blue of the canopy and the strong, simple tones of the robes creates an atmosphere perfectly suited to the youthfulness of the three principal saints and their two younger adorers. But, for all the bright color, an air of poignant tenderness pervades the scene. The enthroned Saint Lawrence with the horrid gridiron of his martyrdom at his feet is the quintessence of youthful idealism. His delicately inclined head, his sensitive face with its expression of defenseless modesty and unworldliness arouse our sympathy. The subtle sage

green of his deacon's dalmatic is the perfect accompaniment to the paleness of his face. The steadfastness of his nature is echoed in the powerful folds and solid tones of the copper-green mantle which drapes his knees. Before the throne kneel the little votive figures of the donor and two sons, whose identity we shall discuss in these notes. The pious father wears a rich pink robe compounded of crimson lake and white, and the sons are dressed from head to foot in pure vermillion.

Scarcely less appealing than Saint Lawrence are the youthful saints, Cosmo and Damian, who flank his throne. But they are more of this earth, their dress is of stancher color and their faces are fresh and firm and rosy. It is presumably the current costume of the Florentine physician that they wear, for this inseparable pair of physician saints appear thus garbed not only in other paintings by Lippi but also in numerous paintings by Fra Angelico and others. Their caps, of peculiar form, are carmine, their ultramarine robes are covered by pink mantles lined with yellow, their stockings and shoes are vermillion. In scale they are smaller than Lawrence though not so small as the donor and his sons. The

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Frick Art Gallery To Open to Public On December 16

Fifth Avenue Home Remodeled
To Display Great Collection;
Several Important Paintings
Added During Recent Years

By DR. ALFRED M. FRANKFURTER

On Monday, December 16, just a few days more than sixteen years after the death of Henry Clay Frick, the public will enter the house at Fifth Avenue and Seventieth Street containing his art collection and the fruits of the fund he left to increase it—following the last wish of the man who assembled and contrived this magnificent monument to himself.

Today, however, the Frick Collection far transcends its purely memorial function. Its opening is one of the most important events in the history of American collecting and appreciation of art—not only because it makes available to scholars as well as to the public a group of paintings and objects of a standard of quality unsurpassed anywhere and yet hitherto almost impossible of access, but also because it marks for New York the first occasion upon which one of its great private collections, intact and in its original surroundings, has become public property. In America, as a matter of fact, only the Gardner Collection at Boston and the Johnson at Philadelphia have, in a less grand manner, antedated the Frick Collection as a cisatlantic parallel to the Wallace, the Jacquemart-André, the Horne and the Liechtenstein houses in London, Paris, Florence and Vienna.

That New York now also will possess a, so to speak, private museum is an interesting commentary upon the maturity of collecting in this country. And, with such a beginning, one may safely hope that there will, one day, be other collections, like the Frick, left to the public amid surroundings personal to their originators; there are several such in New York which are not difficult to imagine as handsome companions to the great house at Fifth Avenue and Seventieth Street.

It is good, I think, that there should be such institutions in a huge city like New York—smaller art centers beside the great, impressive bulk of a museum like the Metropolitan. For they seem to me far to outweigh in the intimacy and charm and personal quality which are their great advantages, the defect of decentralization which is so often charged against them. Predicated this is, of course, on a standard of excellence attained by the Frick and perhaps three or four other collections in New York City.

But there is no need here to enlarge upon the value of the establishment of the Frick Collection as a public museum—its creation was sufficiently praised and its advent has been long enough awaited to make further encomia unnecessary. Nor is it essential here to describe in detail the larger part of the objects which have long been familiar through publication and reproduction.

What, however, does seem to demand

(Continued on page 4)

Persian Miniature Recently Acquired By Detroit Institute

DETROIT.—An illustrated page from the Demotte *Shah-Nameh* has recently been acquired by the Detroit Institute of Arts. Representing, as it does, one of the few outstanding manuscripts of XIVth century miniature painting, this new accession brings to the Institute's Near Eastern collection a highly important example of Persian pictorial art. The miniature was reproduced by Ph. Walter Schulz in the second volume of his *Die persische-islamische Miniaturmalerei* (Leipzig, 1914, Pl. 20), but since that time it has remained unnoticed until it was exhibited in New York, Toledo, and in Detroit, where it has found its permanent home.

The page measures 23½ inches in height, and 15½ in width, and depicts a battle between two Iranian heroes, Ardashir and Arduwan. In his discussion of the acquisition, Dr. Mehmet Aga-Oglu, curator of Near Eastern Art, recalls the details of the narrative:

"These two nobles, with their knights, mounted in heavy armor, gallop towards each other to decide in single combat the supremacy of Persia. The story is one of the heroic legends of Persian history. Although not so familiar to us as the Song of Roland or King Arthur, it is born of the same medieval ideal, the same romance of courage and chivalry. Even to the observer unfamiliar with the subject, the scene breathes the air of fury and desperate valor which show in the poetry of European chivalry. Firdawsi, author of the *Shah-Nameh* tells us that the last king of the Parthians, named Arduwan, once entertained a member of the old Kayanian dynasty named Ardashir. However, Arduwan soon became displeased with his guest, and ordered him to be served in the royal stables. Dishonored, Ardashir escaped, but took with him the maiden Gulnar. War ensued, and Ardashir was victorious over his enemy Arduwan, becoming the founder of the Sassanian empire which furnished so much of the heroic legendry of Persia.

"Under a century-old tree these two rivals are engaged in single combat, while their generals, approaching from both sides, are ready to aid their lords. The scene is treated with dramatic power, and is full of heroic emotion. It must be remembered, however, that this emotional effect is achieved by decorative means. The perfect mastery of design, the brilliancy of colors, and the composition of both of these elements into a harmonious unit, here attain a degree of perfection which is unique in the arts of East and West."

CHICAGO PLANS SERIES OF SHOWS

CHICAGO.—Coinciding with the exhibition "Rembrandt and His Circle," opening at the Art Institute of Chicago on December 19, there will be a number of other interesting shows. One gallery will be devoted to the display of paintings by old masters, loaned by Max Epstein of Chicago, while in another portion of the building will be shown the collection of pictures given to the Institute by Carter H. Harrison. Paintings by Eugene Boudin, loaned by museums and private collectors, will comprise a one-man show, which will remain on view from December 19 to January 19. A rare collection of Mexican antique arts and crafts, assembled by Miss Florence Dibbell Bartlett, of Chicago, will occupy three smaller galleries.

A feature of the Epstein collection is Watteau's "Portrait of a Young Sculptor," to be shown for the first time in America. One of the few portraits painted by Watteau, this canvas is believed to depict Jean Francois Pater, son of Jean Baptiste Pater, and to have been painted at Valenciennes about 1722. In addition to this rare work, other masterpieces from Mr. Epstein's collection, such as the Velasquez portrait of Queen Isabella of Spain, and canvases by El Greco, Botticelli and others, will be shown.

The Harrison collection consists mainly of the work of contemporary French painters, although fine examples by Childe Hassam, Frederick C. Frieseke and Jules Pascin are also to be found. Among the French artists are Lhote, Utrillo, Capon and Georg. Belgium is represented by Verge-Sarat, Norway by Per Krohg and Czechoslovakia by Georges Kars.



"THE POLISH RIDER"

By REMBRANDT

Included in the collection of the Frick Art Museum which will be opened to the public on December 16.

Frick Art Gallery to Open to Public on December 16

(Continued from page 3)

attention is the form in which the Frick Collection is being presented to the public, and, perhaps of even greater interest, the additions which the trustees have made to the collection since the death of its founder and under the terms of the fund left by him.

To speak first of the outer form—one might say the frame—it will be difficult for the visitor unfamiliar with the house as it stood three years ago to realize what tremendous changes have been wrought to make a handsome private dwelling into an efficient museum building. Even to those who knew the house as it was, no more than a fraction of the engineering and construction problems of the change will be apparent. When it is realized that one of the problems involved the underpinning of the entire structure while storage space was being created beneath the building, and in another case the same procedure for the second story while a new entrance was being constructed, it will be seen that the metamorphosis from private to public collection is no mere matter of unlatching the front door.

Then there were other problems, less technical but hardly less thorny. How, for example, to keep a throng of vis-

itors moving always in one direction, so that it might automatically pass before all the exhibits? Easy enough to solve in a museum built for its purpose, but rather a puzzle in a houseful of odd-sized rooms. Yet it is safe to say that no one who follows the passageways of velvet cord will do it other than unconsciously—but, having completed his tour, will have seen everything before leaving the building. No less intelligently have there been solved the problems of adding a new gallery (on the site of the old Frick Art Reference Library), of exhibiting and lighting the paintings and other objects in the long gallery and in the other rooms of the ground floor.

All of this, as a matter of fact, has been accomplished with a richness of taste and execution so great that it is possible to speak of an effect of splendor before even mentioning the art of which this is but the setting. Certainly there are few public buildings of our own times which manifest the elegance which is so preponderant throughout the remodeled Frick house.

Perhaps there will be those who will question the propriety of expending the cost of the elaborate woodwork and textiles when the same amount might have acquired important works of art to be shown against a somewhat simpler background—and again those who

will feel that, despite the demand for symmetry with the earlier exterior of the house, its remodeling, since it had to be done so thoroughly, might better have been done in what is generally accepted as the current style—in the less ornate but more functional spirit of modern design.

To such critics the answer, I suppose, is that those in charge were concerned, in a large sense, with the perpetuating of a tradition, of a certain atmosphere associated with the man who first built the house and gathered the collection;

that to have changed the style or spirit of the old interior, or not to have carried it out through the new extensions, would have meant robbing the house and collection of the personality it had acquired from Henry Clay Frick.

In that light, it cannot be denied that the collection is now ideally housed, from the spirit of the whole down to such details as ornamental woodwork and a choice of color in wall covering and picture background which is the most brilliant and effective I have ever seen. And it would be unfair to refer to the elegance of the atmosphere in a purely general way without mentioning specifically the creation of a charming XVIIIth century covered garden court, complete to fountain, where once was the old open carriage court, and, as well, the installation of a second organ console leading off the garden court. Moreover, even if it has a purely utilitarian function, the oval lecture hall, cleverly planned so that it can be shut off from the collection, if need be, and made an adjoining part of the Frick Art Reference Library, has a wall covering of *changent* silk brocade so magnificent that it awakens memories of Versailles and Sanssouci.

Of the several additions made since the death of Mr. Frick, and which, since they do not appear even in the sparse official records of the collection publicly available, deserve first attention here, the most recent and also the most noteworthy is the "Epiphany" by Bartolomeo Vivarini, from the Pierpont Morgan Collection. Acquired last winter during the general dispersal of the paintings which hung in the Morgan Library, this masterpiece of XVth century Venetian painting is no less a joy in the small room off the Frick long gallery (once known as the Limoges Room) than it was amid its surroundings in Thirty-sixth Street—and one feels an added spurt of pleasure at the thought that its beauty will be at least as readily available in New York as it has been in the past. I can think of no other painting of the Venetian school which represents more lucidly and more happily than this lovely scene of the Adoration the curious meeting of the meticulous Byzantine jewelry technique, which the Vivarini brought from

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(1) "SIR THOMAS MORE" By HOLBEIN (2) "ADORATION OF THE KINGS" By BARTOLOMEO VIVARINI (3) "COMTESSE D'HAUSSONVILLE" By INGRES (4) "CHRIST BEARING THE CROSS" By BARNA DA SIENA (5) "CORONATION OF THE VIRGIN" By PAOLO VENEZIANO (6) "VINCENZO ANASTAGI" By EL GRECO

These works are included in the collection of the Frick Art Gallery.

Murano, with the monumental yet compact classic formalism of Mantegna which Bartolomeo acquired directly and through Bellini in Venice. It is a high standard which the acquisition of this picture has set for the future—yet one which, if followed, will earn each time the congratulations here called forth.

Another Venetian painting and a recent acquisition is the important "Coronation of the Virgin" by Paolo Veneziano, dated 1358, from the Hohenzollern-Sigmaringen Collection—one of the masterpieces of this fountainhead of Venetian painting and one of but five paintings by him in this country. In a group beginning with this Byzantine-Gothic work, in a color scheme which seems borrowed from XIVth century illuminations, and continuing through the Frick Collection's famous

Giovanni Bellini "St. Francis in the Desert" and the Vivarini just mentioned, thence to the two Titian portraits of the collection and finally to the early portrait by El Greco, still strongly under the influence of Tintoretto, there is visible the whole rhapsodic swing of Venetian painting from the monotone harmonies of the XIVth century, through the lyric architecture of the *quattrocento* into the full blown impressionist tonality of the Renaissance-Baroque transition.

The Venetian school, moreover, cannot be left without mentioning one further acquisition subsequent to Mr. Frick's death: the profile portrait of the Doge Andrea Vendramin, attributed to Gentile Bellini. This is one of a group of such profiles of Doges generally given to Gentile; in the present case, it is necessary to report that an actual

view of the picture has taken from it some of the appeal it had for me, knowing it hitherto only by photograph. Such an impression serves only to confirm my belief that a complete study of the entire Gentile-Giovanni Bellini ambient is required if pictures like this portrait are to receive a just estimation.

Among other Italian acquisitions of recent years, the two great pictures from the Benson Collection, acquired in 1928 when the latter group was brought to this country, then received so much publicity concerning their new whereabouts that they need only be enumerated here. The Duccio, one of the four panels detached from the predella of the "Maesta" at Siena (the other three are in the Samuel H. Kress and J. D. Rockefeller, Jr., Collections in New York) is the "Temptation of

Christ," which, if in a coloristic sense not the most remarkable of the group, nevertheless possesses the most striking dramatic quality.

The other Benson picture—the generous gift, I believe, of Miss Helen Clay Frick to the collection—is one of the masterpieces of Barna da Siena, his "Christ Carrying the Cross." The figure of the red-clad Christ bearing His burden, majestic in His suffering, obscures yet emphasizes the almost absurdly tiny St. Dominic, here adoring a vision of the Portation, mystically symbolical of the carrying of the Word of Christ through the world which was to be the function of the Order of Preachers. In the stark simplicity of its composition and coloring this is one of the great moments of Sienese art, despite the small spatial compass of the panel. The sole acquisition in the Floren-

tine school of the last sixteen years is the handsome pair of altar shutters depicting the Annunciation and attributed to Fra Filippo Lippi. Certainly his direction was paramount in their execution, and they are among the few panels in this country close enough to the master to bear his name with justice; the *grisaille* technique in the present examples is sufficiently rare in Fra Filippo's oeuvre to give them especial importance.

A small Madonna, ascribed in the collection's check-list to "French School Before 1450," completes the list of acquisitions among the primitives. Obviously under the influence of the internationalisms of Avignon, if not a direct product of them, it has a certain interest as the foundation for a group of French primitives.

But the startling newcomer among the French paintings is Ingres' superb

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The Metropolitan Acquires Works By Hubert Robert

Two beautiful canvases by Hubert Robert, "The Return of the Cattle" and "The Portico of a Country Mansion," came to the Metropolitan Museum last April as a part of the bequest of Lucy Work Hewitt, just at the time when plans were being made for a special exhibition of French painting and sculpture of the XVIIIth century. This fortuitous circumstance made possible for these paintings a Museum debut in an unusually appropriate setting, and the exhibition is enhanced by their brilliant and decorative loveliness. Louise Burroughs, writing in the current *Bulletin*, makes the following commentaries on these accessions:

"The Portico of a Country Mansion" is a cool and sparkling example of Robert's art. The color is light and fresh, the distance blurred with the spray of the tumbling fountain, the foreground bright with sunshine on mellow stone. The little dancing figures are gay and amusing and there is a poetry about the whole that is altogether captivating....

"The Return of the Cattle" is rosy with sunset, the foreground darkened by the shadow of the imposing edifice which serves as a stable. The painting of beasts and figures recalls the fact that the two young compatriots Fragonard and Robert were pensionnaires together at the Academy in Rome and became fast friends, running about city and country, working side by side, until it was difficult to distinguish the sketches of one from those of the other. Robert, however, even then lavished more attention on the architecture, while Fragonard painted his figure groups more expertly. "The Return of the Cattle" reveals the influence of Fragonard and demonstrates Robert's ability to produce lively and convincing figures when he felt the necessity.

"But his great interest from start to finish was in depicting architectural ruins.... And for a young man... no time could have been more propitious. The ruins of Herculaneum, the excavations of Pompeii were drawing visitors from all Europe, savants and amateurs alike, and enthusiasm for antiquity was at fever pitch. But there was as yet no self-consciousness toward the antique among the country people. Peasants still drove the cattle home to stable them under classic arches, shepherds still watched their flocks from the shade of a grass-grown temple, and families set up their simple house-keeping among the ruins of imperial glory. In all this Robert took a vast delight, playing the beauties of ancient art against bits of contemporary life. Our two pictures nicely illustrate his pleasing counterpoint...."



"FEMME A LA CAPELINE"

By BERTHE MORISOT

Two works included in the exhibition "French Impressionists and After" at the galleries of Carroll Carstairs. The charming Morisot has just been acquired by a private collector.



"PORTRAIT DE MADAME MARTIN"

By MANET

Carstairs to Hold Delightful Show Of French Works

(Continued from page 3)

in which every line and every color bites with the powerful acid of a mordantly keen observation, that compresses the sinister drama of Parisian night life into a brutal and positive pattern, with every inch playing its part in the total impact. The strongly characterized figure of Mr. Warriner, an English artist who worked in Paris, holds the center of the stage, with the silhouette of his top hat heightening the off-greens of the background with their plangencies of jade and mustard yellow. Lautrec's sketchy certainty in the use of pastel is brilliantly displayed in the

treatment of the two women whose bodies are daringly squeezed back against the very edge of the canvas. A few audacious, swinging lines suffice for all save a few passages. A green like absinthe flows over the face and back; the full sleeve comes forward in a surge of lemon yellow. The head of the other woman, sharply cut off just above the mouth by the shoulder of her companion, has an almost ghoully quality. As in a Japanese print, there is a tremendous economy and compactness that energize the entire picture, lifting its anecdote into a harsh and challenging vision that stamps itself upon the memory through forms and colors that belong to one man alone.

Degas' "Sur le Bateau," which we illustrate in this issue, is another pastel that has a definite fascination. Three women, one of them supposedly Mary

Cassatt, lean against the rail of a steamer. Their hour-glass figures and butterfly-like veils, balanced by the spatial intervals created by the strange horizontal rail against which they lean, compose the design. The colors are almost somber, but the composition attains its definite gayety through the crescendo of tulle in the upper register, blending all three heads into a vivacity that continues with unabated expressiveness over the intent bend of the bodies. Here linear rhythms are repeated with the same effectiveness as in the more taut and resilient figures of the favorite ballet dancers.

Manet's "Portrait of Madame Martin in Black Hat" has been reproduced by Duret, and in other leading volumes on the artist. Despite the artist's spiritual affinities with Velasquez and other Spanish painters, this piquant head has

an insouciance and a delicacy of pink and white that carry one back to France of the XVIIIth century. It is a portrait that is essentially slight and gay, but perfect of its kind. The brush glances adroitly over the sparkling profile, defining the sharp prettiness of mouth and chin, giving life to eyes and brows with the darting brevity so characteristic of the artist. The colors, black and rose against dove gray, also carry one back to the blonde harmonies of the *dix huitieme siècle*.

The much abused adjective "adorable" is perhaps the only word that really does justice to the quality of Berthe Morisot's "Femme à la Capeline" which we reproduce in this issue. Deeply feminine in her art and often capriciously uneven in her technique, the artist could in such pictures as this paint in a way that any man might envy. The

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FRANK T. SABIN

subject is undeniably demure and so is the prevailing color harmony of cream and light blue. But the underlying spirit of flirtation which seems to lurk in the modest and downcast face of the sitter, flows over the entire figure, catching each detail of the costume in its ambient sparkle, drawing both light and shadow into its joyous pattern. The design, also, with the sharp curve of the elbow echoing the peak of the bonnet, has a precise, yet delicate surety.

The small painting by Monet is one of the gayest and freshest of his many chronicles of summer days in Argenteuil. There is no flagging of vivacity anywhere, no break in that lyricism that is so much more important to us today than theories of light. The variations in intensity, which range from the lavenders of the tree tops against the horizon to the strong, full shaft of orange in the sailboat in the foreground, follow a liquid sequence that seems almost spontaneous. To the water, perhaps, Monet has given his greatest love and greatest sensitivity of observation. Around the sail boats, whose masts and sails play a delicate part in the design, he has caught the changes of intensity that ripple the smooth expanse of intense, purplish blue. Thick accents in impasto, darkening the green of the shore line, function like the masts of the sail boats in heightening the summer joyousness of the scene through a few sharp notes.

"Le Village," by Sisley, was painted in 1874. It is one of those paintings that is almost shy, and yet gives so freely to those who are atune to its reserved verities of observation and color. The cloudy gray of the sky, the dun expanse of the wide cobbled street and the time-stained textures of the wall and rows of houses, are the quiet elements in a design that has the repose of its exactitude. The many little figures, the turquoise blue and green of the shutters and the straggling green of the grass carry with amazing vivacity of accent and tone against the background to which they belong so irrevocably. As a whole, the felicity of the painting is due to Sisley's way of gradually opening out his design and to the linear variety obtained by the irregular projections of roof tops and chimneys.

Two very fine watercolors by Segonzac, whose personal expressiveness and style in this medium are perhaps unequaled by any living artist, are a feature of the exhibition. His mastery in blending ink and gouache, in expressing the mood of a landscape in a swift calligraphy, is felt in "The Great Oak." Here one finds again his instinctive preference for tree forms where bareness or relative sparseness of foliage allows an almost Chinese concentration upon the life of trunks and branches. Characteristic also are the purplish browns stabbed with delicate accents in sepia and the passages of green that sing out lyrically against the prevailing sombreness. In "The Bridge at Moray" dark eddies of water under the pier and the



"SUR LE BATEAU"

By DEGAS

This pastel appears in the exhibition, "French Impressionists and After," opening December 17 at the Carroll Carstairs Gallery.

gray, cloudy sky are handled with an equal sensitivity. Here are all the elements that the true lover of the medium seeks—the suggestive use of running wash to catch fleeting atmospheric effects combined with an underlying solidity reinforced in the present sheet

by the strong architectural stonework of the bridge.

There are three small Bonnard's in the exhibition, one of them dating from the artist's early period. The richest and most characteristic is the still life of roses, commencing its color sym-

phony with a prelude of iridescence in table and vase, followed by splendid dissonances of magenta and rich crimson in the checkered cloth and the bouquet of flowers. The design is as compact as in any of the artist's larger works and the tawny browns and the flash of

orange which bring the composition to a close reveal what a rare sense of values and nuance unite in the apparently spontaneous color magic of Bonnard. The racetrack subject, with its unusual concentration of interest on many figures, and the little street scene show rather a typical phases of his talent. However, the early work, despite its canyon-like pattern and relatively somber greens, already shows the artist's flair for gaining the maximum value from each bright accent.

Three racing scenes by Dufy date from 1930 and are similar in style to the watercolors shown at the Pierre Matisse Gallery last season. Nothing could be gayer, more casual, or more deft than these vivacious records of the track, seen with an eye that blithely omits the obvious. Despite the special mannerisms of his style, Dufy refuses to repeat himself even in such a series as this. In one sheet he chooses to give brief, staccato individuality to all his figures, allowing them to pattern the design. In another, the breathless forward movement of the running horses imparts a swift onrushing rhythm to the entire composition, carried forward by the parallel lines of the jade turf and by the stretch of apricot grandstands.

Suzanne Valadon, whose work is seldom exhibited in New York, is seen in an unpretentious little canvas, in which the essentially decorative design is full of droll nuances and quaint audacities. A little Redon flower piece, much more realistic than usual in its emphases, will especially please those who are not moved by the mystical suggestions which usually saturate both color and form in this artist's work. A series of Derain drawings, for the most part heads, also are included in the exhibition.

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CHIPPENDALE LIBRARY TABLE

ENGLISH, CIRCA 1755

This fine mahogany example formerly in the collection of Lord Ebury is included in the Francis Saxham E. Drury collection of English and French antique furniture which will be placed on view at the Frank Partridge Galleries on December 17.

Partridge To Exhibit Drury Furniture Collection

The well-known collection of antique French and English furniture assembled by Mr. Francis Saxham E. Drury and the late Mrs. Drury of New York will be placed on exhibition at the galleries of Frank Partridge, Inc., on December 17. Removed from their residence at 3 East 95th Street, these magnificent examples of the cabinet maker's art are now to be offered for sale.

Although, as the introduction to the catalog points out, "American collectors of paintings have, as a general rule, been content with nothing save the finest, the same selectivity is far rarer in the field of furniture. The Drury collection of both French and English examples by the leading cabinet makers of the past is therefore of exceptional interest in exemplifying a refinement and aristocracy of taste that is more common in Europe than in this country."

The French series is distinguished by a selection of signed examples by such famous ébénistes of the Louis XV and XVI periods as Riesener, Roussel, Delorme and other renowned makers. Of exceptional interest in this group is a very rare mother-of-pearl cylinder-top bureau-desk which was probably fashioned for Marie Antoinette. The cabinet work is attributed to Riesener; the chased ormolu mounts to Gouthière. The piece was formerly in the collections of Baron Alfred de Rothschild, London, of Almina, Countess of Carnarvon, and Leopold C. Davis of London, and has been illustrated and described in the volumes of leading experts on Louis XVI furniture.

Other examples which will attract wide attention are the *secretaire* by Delorme, the rare kingwood and tulipwood *bonheur du jour* by Roussel, a tambour top writing desk by Boudin and a small writing table, all in the Louis XV style. A Louis XVI mahogany console table made by N. Petit

is mounted with richly wrought ormolu foliage, scrolls and floral baskets. By Riesener there is a fine pair of Louis XVI *encoignures* veneered with beautifully grained satinwood and rosewood and ornamented with ormolu.

The English pieces range in date from the time of Charles II to those years when Chippendale was engaged in creating his masterpieces for the great houses of England, and include examples of the William and Mary, Queen Anne, Georgian and Regence styles. The representation of Chippendale furniture is so complete as to exemplify practically all of his characteristic styles of carving. Of paramount interest in this important group is a mahogany library table, circa 1755. Formerly in the collection of Lord Ebury, this piece is illustrated and described in MacQuoid and Edwards' *Dictionary of English Furniture*. Chippendale's Chinese style is seen in a beautiful two-chair-back settee, of about the same date as the library table. The seat is covered in fine silk and wool Chinoiserie needlework. A set of four mahogany side chairs carved in the French taste and a pair of ribband-back chairs from the Liddel family, Northumberland, are also notable items in this portion of the catalog. Other Chippendale pieces are a set of three side chairs; two mahogany armchairs, one of which comes from the collection of T. Seed, Esq., Newcastle; a writing table dating from 1735; a tripod table covered with contemporary needlework of Chinoiserie design, and two fine screens.

The earliest English pieces are the sumptuous tortoise shell cabinet and a red lacquer cabinet, both dated circa 1685, and expressive of the luxury which prevailed during the reign of Charles II. The former specimen is elaborately inlaid in minute detail with small panels of tortoise shell enriched with flower scrolls in the manner of Boulle. The lacquer cabinet on stand is similarly ornate and is decorated with delightful Chinese garden scenes. The set of ten William and Mary

high-back walnut chairs are covered with needlework of gros and petit point done by the ladies of the Shakerley family of Conglestone, Cheshire, between 1700 and 1710. The subjects are derived from Aesop's *Fables* and from various allegorical themes. The original crimson silk velvet woven with a coronet and Tudor rose design covers the set of Queen Anne side chairs, circa 1710. The chairs came from the original owner, Lord Bateman, Shobden-on-Herfordshire. An eagle console table from Hornby Castle, Yorkshire, dated circa 1730, and a Georgian mahogany side table of the same date round out the selection of English furniture in the collection.

ANNUAL PLANNED BY INDEPENDENTS

Artists and sculptors from all parts of the country will be invited to exhibit in the 20th annual "no jury-no prizes" exhibition of the Society of Independent Artists to be held in the Spring at the Grand Central Palace, officers of the Society have announced. Plans will soon be announced for a more comprehensive showing than ever before in the history of the organization, in celebration of its twentieth anniversary.

According to John Sloan, president of the Independents, the Board of Directors has gained three new members, replacing Arduino Iaricci, Paul R. Meltsner and Leo Sarkadi, who have been invited to serve on the Society's Advisory Committee. The new directors are Herbert B. Tschudy, curator of Paintings and Sculpture at the Brooklyn Museum, Philip Evergood, painter who won the M. V. Kohnstamm Prize of \$250 at the current annual exhibition of the Art Institute of Chicago, and Esther B. Goetz, the artist.

Other directors who will again serve on the Board are: A. S. Baylinson, Edith Branson, Fred Buchholz, Minna Citron, George Constant, Jose DeCreeft, Dorothy Eisner, Regina Farrelly, Don Freeman, Bertram Hartman, William Meyrowitz, Magda Pach, Walter Pach, John Sloan, Amy Spingarn, Chuza Tamotzu and A. Walkowitz.

Officers in addition to Mr. Sloan are A. Walkowitz, vice-president, Fred Buchholz, treasurer, and Magda Pach, secretary.

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The Metropolitan Shows Altarpiece By Filippo Lippi

(Continued from page 3)

saints in the side panels are on the same scale as Cosmo and Damian. In the right-hand panel is the holy Anthony with his brown and black monk's habit and his rude staff and bell—the type of kindly old saint that Fra Filippo loved to paint throughout his career. The panel at the left depicts a beautiful monkish saint, probably Saint Benedict as abbot of Monte Cassino. In this capacity he carries a pastoral staff and wears over his black cassock a white surplice and a rich green cope lined with orange and decorated with a gold morse and gold-embroidered edging.

In 1878 when Milanese described the altarpiece he observed that it had been sawed into three parts. The central portion, containing as now the three saints and three votive portraits, had been reduced to a circle to balance a tondo by Botticelli. The two lateral pieces with one saint each—"sant' Antonio e san Benedetto"—he found added together to form a single picture. Several modern writers on Fra Filippo illustrate the central panel reduced to a circle as described. The top appears in the form of an arc as we see it at present. At the bottom the circular frame sweeps in brutally at both corners, depriving the two standing saints and the three kneeling adorers of their legs and the lower hems of their garments. Fortunately for us today the frames chosen in the XVth century for Botticelli's circular paintings were as a rule enormously wide. The frame devised for the central Lippi panel must also have been wide to keep the balance true—wide enough to conceal the lower corners of the panel without recourse to the barbarous expedient of cutting them off. Thus the legs which generations of owners were content to forego remain intact today, and the horror experienced by certain writers on Italian painting was based upon a false (though natural) assumption that the panel was mutilated.

Few paintings of the XVth century have such a simple history, or as one says in the world of museums and art historians, such a direct provenance. Until 1912, when it was bought by J. Pierpont Morgan, Senior, it had continuously belonged to the Florentine family at whose order Fra Filippo painted it some four and three-quarters centuries earlier. Vasari in his biography of Filippo Lippi gives an account of this work which may be translated: "Messer Alessandro degli Alessandri, at that time a knight and a friend of his, had him paint a panel for the church of his villa at Vincigliata on the hill of Fiesole with a San Lorenzo and other saints, portraying also himself and two of his sons [his two sons?]."

The old Castello di Vincigliata, originally known as La Torre, stood on the hill that forms a continuation of Monte Ceceri, where it may still be seen though in a radically altered form. It was owned from 1372 to 1827 by the Albizzi family, of which the Alessandri were a branch. About 1790 the little church belonging to the castle was rebuilt, and it was probably then that Filippo's altarpiece was transferred to the Florentine palace of the Alessandri in the Borgo degli Albizzi. It may well have been then also that some loosened green paint belonging to the mantles of Lawrence and Benedict was ignorantly scraped from the panel and the panel itself sawed into pieces. Paintings by Lippi have notoriously delicate constitutions, and competent technical descriptions of them contain numerous notations of extensive restored areas and of pictures more or less completely disguised by repaints. In the case of the Saint Lawrence altarpiece the gold ground had been reinforced all over with new gold, and it has seemed safer to permit a small amount of this to remain. Parts of the green draperies were lost as we have just indicated. Some of the hands too have suffered. Fortunately, however, the heads and other important parts have come down to us intact, so that the total effect is one of sound condition and stimulating splendor.

Just what the original form and size of the altarpiece may have been we have no means of ascertaining. It is entirely possible that portions of the panel were completely discarded when the Alessandri sawed it into pieces, for we do not know just how many saints Fra Filippo put into his picture. We have nothing more definite to guide us than Vasari's words, "un San Lorenzo ed altri Santi." Thus we cannot dogmatize about the proper relation of the saints in the existing side panels to the



"ST. LAWRENCE ENTHRONED"

This triptych, bought by the Metropolitan Museum of Art from the Morgan collection, is now on view in the Museum's Room of Recent Acquisitions.



By FILIPPO LIPPI

entire original composition. Certain critics have assumed that the altarpiece was originally rectangular in shape, but it seems more reasonable to suppose that it had an arched top such as we find in the "Virgin and Child Between Two Abbés" in the Louvre, in the Coronations of the Uffizi and the Vatican, and in the Museum's own "Four Saints" and the similar fragments in Turin. The recent cleaning has revealed at the lower right corner of our central panel the tip of Saint Anthony's staff. The angle at which the staff runs would be less awkward if the saint who held it were kneeling rather than standing, but the panel, damaged and truncated as it is at the bottom, does not give us entirely conclusive evidence. If we assume a kneeling Saint Anthony at the right, then for a satisfactory design we must suppose a standing saint or saints beyond him. As to our slender Saint Benedict, it is clear that he must have stood to the left of the throne but we cannot say whether other saints accompanied him or not.

Any consideration of the personalities of the donor and his sons brings us also to the question of the date at which the altarpiece must have been painted. Alessandro degli Alessandri, the father of the kneeling youths, doubtless looked more than his age. He had always accepted as many labors and responsibilities as a flourishing city-state could heap upon an able and ambitious public servant. It was about twenty years before his birth, which occurred in 1391, that his branch of the powerful and perilously ambitious Albizzi family had obtained permission to separate from the main trunk. A new name, Alessandri, was granted and new arms. When he was scarcely more than adolescent, Alessandro was entrusted with military responsibilities and important affairs of state. In his early thirties he became consul of the wool makers' guild, tax commissioner, organizer of military expeditions, member of the Ten, member of the Eight, and supreme magistrate. Later he was elected Gonfalonier of Justice, the highest office which Florence could bestow. He went on diploma-

tic missions to Nicholas V at Rome, to Alfonso of Aragon at Naples, to Francesco Sforza at Milan, to the Emperor Frederick III at Ferrara, to Louis XI at Paris.

Alessandri had nine children—four daughters and five sons. Litta gives the bare names of his sons Filippo and Bernardo. Another son, Giovanni, born December 19, 1415, was sent early to Rome, where he became a clerk of the apostolic chamber and died in his twenty-fourth year, October 18, 1439. Jacopo, born May 1, 1422, followed his father into public life, and so did Antonio, born October 7, 1423. Which of these are the two sons so fascinatingly portrayed in our altarpiece, and how old do the portraits make them appear? If we knew the answer we could date the work, but specialists in the history of Florentine painting disagree on many matters and this is one of them.

Vasari tells us that the young Filippo was brought up in the Carmelite monastery in Florence—the Carmine which Masaccio's epoch-making frescoes have made famous. Masaccio's influence is clearly observable in Filippo's work, as we see in such monumental passages as the drapery over Saint Lawrence's knees. The earlier Lorenzo Monaco also makes himself felt. But students of Filippo also note a strong influence of the more sympathetic Fra Angelico—especially in a small number of works including a circular "Epiphany" in the Cook Collection, Richmond, and our own Alessandri altarpiece. The slender grace and sweetness and the firmly modeled heads of our Cosmo and Damian point directly to Fra Angelico, as does the use of a gold ground and the clarity and localization of the colors. Most writers give an early date to the works under Fra Angelico's influence, but the identity and apparent age of the donors in our altarpiece complicate the situation. Supino sees the father as a man of about fifty and so dates the painting 1440 or later; Offner puts it some few years before the Louvre altarpiece of 1437; Adolfo Venturi classifies it as belonging to the period of formation of the artist's personality; Mendel-

sohn stresses the Angelico influence and places the work in the second half of the fourteen-thirties. Berenson, who makes several mentions of the altarpiece, disagrees with most of his colleagues as to its date. In an interesting article on Fra Filippo's works executed under Angelico's influence he puts these in the period 1441-1447. At this time, according to Berenson, Filippo, having grown away from the early influences of Lorenzo Monaco and Masaccio, came for the first time strongly under Fra Angelico's sway. This is indicated in the suave and graceful forms and splendid color as seen in the group of paintings including the Alessandri altarpiece. A determining factor in his dating the group in the forties rather than in the thirties is the votive portrait of the young Alessandri. Berenson maintains that the brothers represented must be Jacopo (born 1422) and Antonio (born 1423), for if their elder brother Giovanni (born 1415, died 1439) had still been alive his portrait would have been included. But, continues Berenson, the mature look of the supposed Jacopo as seen in the portrait indicates an age of about twenty, and that puts the altarpiece at least as late as 1442. The sons Filippo and Bernardo are evidently assumed to be no longer living.

Berenson's theory—to which we have done scant justice in this limited space—is discarded by Lionello Venturi—whose arguments we are forced likewise to compress unceremoniously. According to Venturi, Fra Filippo's work in the forties did indeed reveal him as outgrowing the brusqueness of Masaccio. He had learned that less Masaccio and more Angelico suited his peculiar temperament. And, observes Venturi, although we have no certain evidence for the dating of the paintings by Lippi which are supposed to precede 1437, we have definite knowledge of the ones that came immediately after. We know his "Madonna of Corneto Tarquinia," which bears the date of that year, and we know the Louvre altarpiece, ordered of Lippi in the same year for the church of Santo Spirito. Following the com-

pletion of this work, which must have occupied a long time, the elaborate altarpiece of the "Coronation," now in the Uffizi, was commenced (1441) for the church of Sant' Ambrogio, and it was not paid for until 1447. Thus we know what Lippi's style was like during the very years into which Berenson would put the Alessandri altarpiece—and obviously, says Venturi, this style is not in accord with that of the Alessandri altarpiece and the works properly grouped with it. It follows then that our panel must be an earlier work, executed probably about 1435. If this is the case the elder brother who kneels before Saint Lawrence's throne must be Giovanni (born 1415)—not Jacopo as Berenson insists—and it is the younger one whom we must recognize as Jacopo, then aged thirteen, or possibly it is even Antonio, aged twelve. The father would be a somewhat careworn forty-four.

For our part Venturi's conclusions seem in the main acceptable. There is a general sense of earliness and freshness about the Alessandri altarpiece—a look of youth painting youth. It is very hard to believe that Fra Filippo could have come back to painting such a work after having painted the Louvre altarpiece with its grayed harmonies and its complex linear relations—far harder at any rate than to believe a Florentine father might have chosen to be painted with two of his sons when he had three living. And, setting aside all the subtleties of style analysis and looking at these enchanting portraits simply as people, as we know people in everyday life, it is not easy to accept the contention that only a year and a half separates the lamblike innocence of the younger brother from the calculating aggressiveness and experience of the elder. Perhaps the altarpiece was commissioned on July 13, 1436, Alessandro degli Alessandri's forty-fifth birthday—or perhaps not. Such considerations are for specialists. At any rate we in XXth century America are fortunate in having for our enjoyment a great altarpiece, essentially intact, by the rare Florentine master Fra Filippo Lippi.

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The amazing skill of Chinese carvers in the handling of rock crystal is strongly displayed in this group of a Lohan with attendants, from the Ralph M. Chait Galleries. The markings and translucency of the material, as well as the rhythmic treatment of drapery, give this piece great appeal both from aesthetic and decorative points of view.



This graceful Chinese porcelain vase from the Ming dynasty is covered with a monochrome glaze of celadon green. Its dome-shaped shade is of matching green silk brocade. The red carnelian finial is finely carved in a foliate design. A decorative example of the work of ancient and modern craftsmen, it may be seen at the galleries of Edward I. Farmer.

This Chippendale card table is marked by great solidity of form, emphasized by the plain, rectangular outlines of the top and square legs. The wide fret-work carving on apron and legs, finished by a narrow banding, gives just the satisfactory touch of lightness. This interesting mahogany example may be seen at the galleries of Symons, Inc.



This bonbonniere, executed in transparent enamel, is marked by exceptional beauty both of form and material. Of gold and silver, it combines in an elaborate design of filigree work tones which have the quality of jewels. The piece is one of a pair which may be seen at the Schaffer Galleries, which is showing some recent acquisitions of Russian Imperial Treasures.

The octagonal form is effectively used in this XVIII century wine cooler, which may be seen at the galleries of Isabella Barclay, Inc. Binding of wide bands of shining brass forms the only ornamentation, and effectively emphasizes the lustrous quality of the mahogany and its swirling grain.



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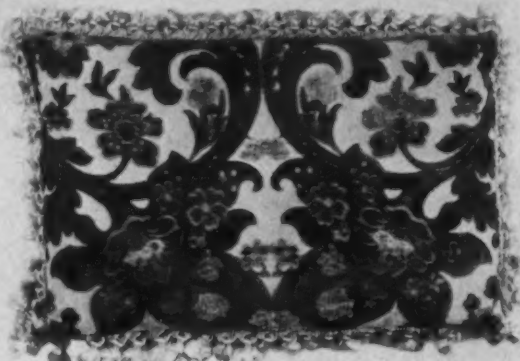
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Very bold floral motives and swinging acanthus leaves give a sumptuous quality to the pattern of the XVIIIth century cut velvet used in the making of this pillow. The light-toned background accentuates the vigorous effectiveness of the design. This piece is one of a large collection of antique pillows which may be seen at Symons Inc.



The bracket clock has always enjoyed great favor, and this simple and finely proportioned specimen from the Ackermann Galleries is an especially attractive example of the Sheraton style of the XVIIIth century. Circular inlays on the body and the pine cone finial constitute the only ornament. Ring handles are effectively used at the sides.

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Walnut Philadelphia side chair in original and unrestored condition. Circa 1760.

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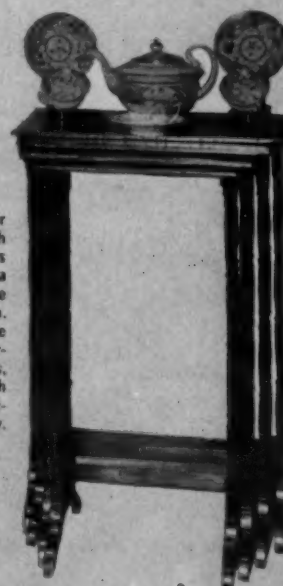
From the Edward Garratt, Inc. collection of antique lamps comes this charming piece. The lovingly modeled little figure of a Chinese lady serves as a slender foil to the several lines of the silk shade. The grace of form and glowing color would make an effective note in a period living room.



The exquisite perfection of enamelling attained by Carl Faberge, court jeweler to Czar Nicholas II of Russia, is exemplified in this salt and pepper holder, which is one of a pair done in gold filigree and exquisite hues. The other example, in the form of a tub, is enamelled in blue, its handle inset with a coin bearing the portrait of the Empress Elizabeth and the date 1764. These pieces, formerly in the Alexander Palace at Tsarskoye Selo, may be seen at the Schaffer Galleries.



Small size makes this Sheraton mahogany commode especially suitable to the city apartment. The piece, which dates from about 1780, is fashioned of richly grained wood, accented by the large oval inlays on the doors. Present-day demand for simplicity of style is also found in this specimen, to be seen at Norman Adams, Inc.



This Sheraton nest of four tea or coffee tables in rich brown mahogany dates from about 1780 and is a most useful and intimate adjunct to any living room. The Spode pieces come from a tea and coffee service of thirty-five pieces, made about 1810. Both are to be seen at the galleries of Arthur S. Vernay.

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This XVIII century mahogany bread and cheese tray, at the galleries of Douglas Curry, makes a charming hanging shelf for some of the beautiful old china and porcelain in their collection. The real collector will consider this shelf a rare prize, and enjoy telling his guests, when they voice their admiration, of its original use.



This rare Whieldon tea pot, which may be seen at the galleries of Charles Woolsey Lyon, displays the capricious mottlings and variations of glaze characteristic of agate ware. The piece, which dates between 1750-1760, has a gayly curved handle and a quaint spout in the form of a bird's head, while a reclining animal surmounts the cover.

For Christmas

This carved jade incense burner, which may be seen at Clapp & Graham's, follows the traditional tripod form. The plain body is effectively ornamented by the richly carved handles with pendant rings, while similar motives are repeated around the neck. The massive feet and the finely executed finial on the cover should also be noted.



The pear-shaped form of this Bristol glass punch bowl is emphasized by strongly marked flutings defined by bands of gold. Dating from about 1795, the glowing blue tone of this antique example greatly adds to its beauty. The piece, which is from Norman Adams, Ltd., should strongly appeal to the many collectors of antique glass.

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For Christmas



Rosewood with wire-work front combine in this small Sheraton inlaid cabinet in a most effective blending of solidity and lightness. Gay Bow porcelain figures circa 1750, a Crown Derby group and part of a set of Chamberlain Worcester plates circa 1780 add their decorative charm to exterior and interior. The little clock is a Sheraton painted example, made about 1780. All are to be seen at the galleries of Arthur S. Vernay.



This beautiful XVII or XVIII century white jade cigarette box is from Roland Moore's collection of Chinese antiquities. Uniquely carved in a fanciful yet restrained design and mounted on tiny ball feet, it makes a delightful decorative accessory as well as an object of utility that is notable for its exquisite taste.



An almost belligerent spirit marks the pose of this carved wood cockerel. Although executed in the XVIII century, the vivacity and humor of style remind us again that the phantasies and conventions of this period often yielded to individual caprice. The piece, which may be seen at Isabella Barclay's, Inc., is of remarkable workmanship.



The joys of the hunt are vividly painted upon this rare early Worcester jug, which was formerly in the collection of E. J. Sidebotham, Esq. The conventionalized bandings around the neck effectively accentuate the realism of the main panel and its vivacious feeling for movement. This piece may be seen at Arthur Ackermann & Son.



This Sheffield wine cooler, circa 1800, is one of a pair which may be seen at the galleries of S. Wyler, Inc. Such specimens with covers and in perfect condition are rare. In addition to the use for which they were originally destined the pair is admirably suited for the more decorative functions of jardinières or mantel ornaments.



The golden tones and highly decorative markings of curly maple give this Sheraton-style work table great attractiveness, in addition to its utilitarian function. The piece, which comes from the collection of Charles Woolsey Lyon, dates from about 1800. The grace of the oval shape is accentuated by the pleated silk of the lower section.

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THE FRICK ART GALLERY

The leading article in this issue of THE ART NEWS expresses so aptly the attitude of the art world toward the long-anticipated opening of the Frick Art Gallery to the public that it is left for us only to add our congratulations. The year 1935 has been marked by unflagging art activity and it is fitting that as it draws to a close some such momentous event as this should furnish a suitable climax. Although as we go to press we have not yet visited the new gallery and personally experienced the thrill of viewing its treasures, it is surely safe to say that here is one of the rare instances when realization does not fall short of anticipation. The quality of the Frick collection is such that no scholar or connoisseur can fail to benefit from this newly granted privilege to enjoy its riches. How, then, can one gauge the magnitude of benefit to be derived by the general public?

A clue to the expertness with which the gallery would be reorganized was furnished last Spring when the Frick Art Reference Library was opened. It was at once evident that no effort had been spared to make this institution a model of efficiency, as well as an invaluable source of data. Thus it is no surprise to learn that the same thorough research and care has been accorded the development of the gallery and it is with ill-concealed eagerness that we await our first personal tour.

THE CHINESE TRADITION

Although the more dramatic elements of the great exhibition of Chinese art which has just opened at Burlington House have naturally received appropriate emphasis in the press, it is the spiritual aspects of any tradition which are of lasting value. No nation has expressed its traditions and its philosophy of life more consistently and over such a long period as the Chinese. Western nations find beauty for a few



"HERCULES AT THE CROSS-ROADS"

By VERONESE

These works form a part of the collection of the Frick Art Gallery which will open to the public on December 16.



"LADY HAMILTON AS 'NATURE'"

By ROMNEY

Obituary

JAMES HAYDEN

James Alexander Hayden, founder of the furniture and interior decorating firm of that name, died recently in his New York home at the age of seventy-eight. Mr. Hayden was a native of Rochester and made his home in that city for many years. After working in the furniture business established by his father, the late J. E. Hayden, in Rochester, he built up the Hayden Company in this city, specializing in the reproduction of old English furniture. The carved wood in the New York Public Library, as well as the furnishings of private residences throughout the country, were supplied by this firm.

EDWIN C. TAYLOR

Edwin C. Taylor, well-known teacher of painting, died on November 27 at his home in New Haven, following a brief illness. He was in his sixty-second year. As Street Professor of Painting and Design in the Yale School of Fine Arts, Professor Taylor exerted a wide influence and gave instruction to many advanced students who achieved great success in competitions. During his twenty-seven years as a member of the Yale faculty he revised the curriculum to its present status of a five-year comprehensive course in drawing and painting. Professor Taylor received his own early training at art school in Detroit, his native city, followed by study at the Art Students' League in New York, and later in the studio of Kenyon Cox, where he finally became an instructor. In addition to a number of portraits, Professor Taylor's painting is to be found in the decorations of the Library of Congress, on which he worked with Mr. Cox.

similate so much from outside and to lead their conquerors captive. With them the human spirit is not at odds with a world it wants to dominate and use; it flows out and draws in; it is in love with things. It is continually refreshing itself with the life outside itself. It is all the more human on this account; for this is one of the privileges of being human."

The Frick Art Gallery to Hold
Public Opening on December 16

(Continued from page 5)

portrait of the Comtesse d'Haussonville. Painted by Ingres at the very top of his form—in itself an epitome of the style which is so personal to the artist—it marks the period at which he began to give his pictures the tridimensional values which the influence of J. L. David's style had momentarily taken from them. Here, in this magnificent study of light, of the subjection of color to the most vivid analytical illumination, is the real beginning of modern French painting. How fortunate that it is in New York!

The lovely little Chardin "Serinette" or "Lady at Her Music" completes the list of novelties. The first of three versions of the subject by the artist, it is, no less than the Ingres portrait, a fine point of departure for an enlargement of the collection in the direction of the Impressionists (there are already two good examples by Renoir and Degas), as well as an eminent companion to the other great XVIIIth century French paintings in the collection—especially the famous series of Boucher and Fragonard once painted for Madame Pompadour.

But these pictures have had at least their share of fame, and more than that, for the huge prices reported to have been paid for them, and matching their renown is that of the great sculptures of the Frick Collection, of which one can hardly begin to speak here. Laurana's masterful female bust, believed to be Beatrice of Aragon, surely is one of his greatest portraits in marble, and it illuminates the whole room of early pictures. Then there is the vast group of Renaissance bronzes, mostly from the elder J. P. Morgan's collection, including a plaque which is one of the chefs d'oeuvres of Lorenzo Vecchietta; a wonderful "Hercules" attributed to Antonio Pollaiuolo and numerous other *unicas*.

The XVIIth and XVIIIth century sculptures—marbles, bronzes and terra cottas—by Jongling, Houdon, Falconet and others are worthy of serious attention for their own values as well as for their contribution of spirit to the complete picture of their periods indicated by masters from Van Dyck to Fragonard.

Of these, however, and of the 130-odd other paintings in the collection, there is neither space nor necessity to speak here. Those who do not know the glories of Rembrandt's "Polish Rider" or the self-portrait of 1658 will know them not long after the collection opens. No less the four great portraits by Frans

Hals, the eight by Van Dyck (none of them, incidentally, listed in the current edition of the *Klassiker der Kunst* volume on Van Dyck), the three masterpieces of El Greco, the three Vermeers, the two Hobbemas, the whole grand group of English XVIIIth century masters. But one could go on almost endlessly.

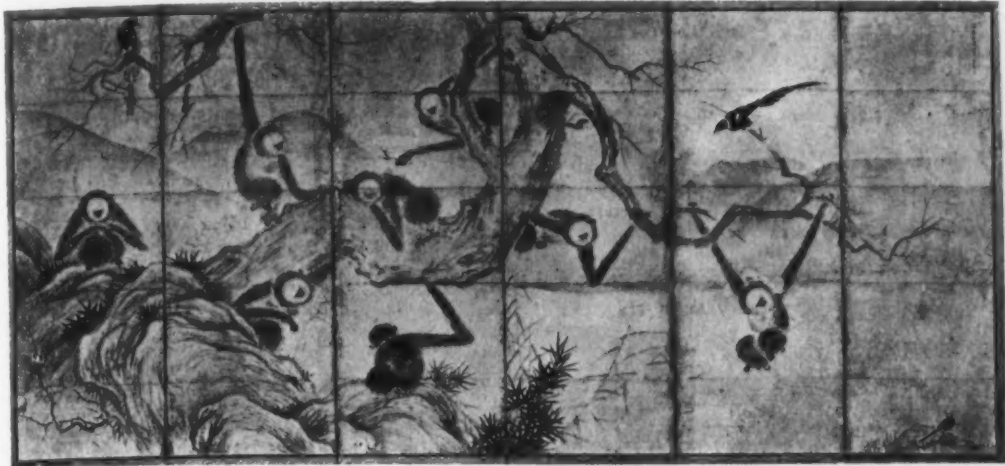
It seems to me, in closing, more important to add a word concerning the deficiencies in the collection—a point which deserves the closest attention because of the handsome funds with which the trustees are equipped. The first glaring lack which strikes the visitor is the total absence of great Florentine painting—and no deficiency could be quite so serious as this. When the Florentine masters are represented as strongly as even the small Venetian group, however great, then the schools of Ferrara and Lombardy ought to receive attention and, one hopes, inclusion.

No less urgent than the Florentine demand for inclusion is that of the early Flemish masters. Only a "Deposition" of Gerard David represents a school which is the inspiration of all the great XVIIth century Dutch and Flemish masters who are so extensively included. Where are Rogier and the Van Eycks, Memling and Patinir, Petrus Christus and Brueghel?

These are, I hope, not ungracious demands on the day of the opening of the collection—they are rather meant as suggestions which might bear fruit in time. With so splendid a foundation, the collection can yet add to its grandeur.

But for the present, the trustees and the director, Dr. Frederick Mortimer Clapp, deserve every congratulation for their acquisitions to date, and their really magnificent rearrangement of the collection. Such trustees as Mr. Mellon, who has given ample evidence of his taste in the acquisitions for his own collection; as Mr. Maitland Griggs, who has brought to the Frick and to the Metropolitan Museum a positive genius in connoisseurship; and, last only for emphasis, as Miss Helen Clay Frick, whose achievement of the Frick Art Reference Library and the experience of its creation has given the Frick Collection a unique mentor—such trustees inspire the hope that the progress of the Frick Collection will be as great as is its status today.

The Vermeer, El Greco, Ingres and Romney paintings are reproduced through the courtesy of the Frick Art Gallery; the remaining illustrations in this story are ART NEWS photographs.



PAIR OF PAPER SCREENS

The example at the left depicting falcons and monkeys and that at the right with design of spring flowers are both included in the exhibition of Japanese screens opening December 17 at the Museum of Fine Arts, Boston.



PAIR OF PAPER SCREENS

SHIKO STYLE, XVIII CENTURY

Boston Museum of Fine Arts To Show Rare Japanese Screens

By ROBERT T. PAINE, JR.

BOSTON.—Screen painting as we know it today is essentially a Japanese art. There had been screens in ancient China, early types of which exist in the Shosoin Treasury at Nara. The Japanese, however, adopted the use of paper-hinged screens from Korea. But the form of a pair of screens with a right-handed and a left-handed composition creating a single complete design is a development which finds its highest evolution in Japan. The composition required by this generous though delimited space can be differentiated from that of paintings suited for the sliding panels which often surround a Japanese room and which demand less compact or more freely flowing designs. A frequent disposition of screens is to place one half of the pair in each of the opposite corners at one end of a room.

Screens by Japanese artists existed from the Fujiwara period onward. Their use in the early periods was largely religious. In the Ashikaga period, however, their use became domestic and far more general. The greatest age of screen paintings came in the Momoyama period (1568-1615) with the introduction of backgrounds in gold leaf which was an elaboration of a technique in partial gold dust which had sometimes been employed before. In the whole range of the history of art there has seldom been evolved a form more splendid than that of this Momoyama age where brilliant colors are used against an equally brilliant background. In design and in scale the art of this period corresponds with that of the High Renaissance in Italy. It is the culmination and perfection of a type of design which may be traced back to Chinese sources of the Sung period but which by this time is as strictly national as was that of the Venetians, though in either case the subject matter might be drawn from classical material.

The present exhibition from December 17, through February 2 contains a selection of screens showing birds, flowers, and animals. It is to be hoped that it may be followed later by exhibitions of screens depicting figures and landscapes. It has seemed more profitable for general study purposes to make the division by subject rather than by artist, in the first place because the Museum collection rarely contains more than one pair of screens by one artist, and secondly because Japanese artists had at their command a wide variety of techniques for treating different subjects. It also happens that in the majority of cases where the Museum is fortunate enough to possess two or more pairs of screens by a single artist the themes and techniques are similar. In the present exhibition there are shown two pairs of screens of animals in ink by Tohaku (1539-1610) and two pairs of screens of flowers in brilliant colors by Sotatsu (?—1643).

Of the fifty-four screens which compose the exhibition twenty-four come from the Fenollosa-Weld collection and nineteen from the Bigelow collection. In several instances Fenollosa and Bigelow each acquired one half of a

pair of screens, a circumstance which is to be accounted for by their friendship and common purchasing. Fenollosa has published many of these screens in his *Epochs of Chinese and Japanese Art*, a book in which one of the major themes was to prove the continuity of the Kano school from the art of the Sung period in China. Hence it is to be expected that the screen collection should show a strong bias toward the Kano school. The exhibition includes a panel attributed to Motonobu, one screen attributed to his younger brother, Utanosuke, one screen by his son, Shōei, and a pair of screens attributed to his grandson, Eitoku. This last artist was the originator of the style of the Momoyama period (1568-1615) and is perhaps the greatest genius of this great family. The "Dragon and Tiger" attributed to him is one of the outstanding paintings in the collection of the Museum.

It was the domination of Eitoku and the Kano school which caused Tohaku to rebel and to seek inspiration from Sesshu and more particularly from the Chinese XIIIth century artist, Mu-chi. Tohaku and Sesshu are both represented by paintings of monkeys. A pair of screens of a "Dragon and Tiger," also by Tohaku, is one of the most vigorous compositions shown. The school which Tohaku founded is further illustrated by works of his immediate followers, Soya and Sakon.

Sotatsu was an artist of the Momoyama period who created a new style, not by returning to the XVth century with its Chinese Renaissance but by going back to the ancient scroll tradition of medieval Japan. It is still an undecided problem whether the credit for being the originator of the decorative school belongs to Sotatsu or to Koetsu. In either case it was Sotatsu who has the more important share of influence on the later development of the school.

The Kano tradition did not stop with Eitoku. There are shown a screen of "Falcons" by his adopted son, Sanraku, and another screen in the style of Sanraku's adopted son, Sansetsu. These artists created the Kano style as it developed in Kyoto during the XVIIth century. By this time other divisions of the Kano school had started in Edo, the feudal city of Tokyo. Susetsu is a late artist of one branch of the Kano school whose work, though conventional, shows much originality and humor.

The XVIIIth century was a period of many new experiments in art. In the work of Shōhaku we see a conservative diehard who would have liked to turn the clock back to the XVth century. The true line of continuity is carried on in the school of naturalism which was created in Kyoto by Okyo and Goshun. The latter is represented by a pair of screens in which he has collaborated with four others of his school. In Sosen we see a specialist in the painting of monkeys who typifies another tendency of this century which was the rise of subject specialization. The other dominant tendency of the era which was toward the later art of China, is not adequately represented in the Museum collection. There is only one example in the work of Shūki. Works by two little known artists, Tomonobu and Gessan, have been identified for the first time.

Taken as a whole, the first of these exhibitions affords a remarkable opportunity for the study of the Japanese art of screen painting, both in its highest achievements and as a development of the artistic traditions of a nation.

Twenty-five Years « Ago »

THE ART NEWS voiced its familiar prediction: "The Christmas lull will begin next week, from now on until after the New Year there will be few new exhibitions in the dealers' galleries, those now on remaining for the most part until or through the holidays."

Looking back at the displays then current, we note that there were thumb-box sketches at the Katz Galleries, "Hop" Smith at Knoedler's, Robert Reid at the Montross Gallery, a display of photographs of "Fair Women and Children" at Dupont's and Gordon Craig's etchings and drawings at the Photo-Secession Galleries. The Lotus Club's first exhibition of the season showed the work of the "Luminists," better known as the "Impressionists," where the paintings of Monet, Degas, Cassatt and Renoir were hung side by side with paintings by Childe Hassam, J. Alden Weir, Twachtman and Robert Reid. The show marked perhaps the first appearance in this country of the apocryphal tale of the painting which was hung upside down and praised by some of the critics in its reverse position.

News of the day reported that George Luks would probably not give a one-man show that season. "He has been hard at work during the summer," the account reads, "and his best achievement is a large canvas representing an Italian woman, nearly life-size sitting at her fruit and vegetable stand on the East Side."

At the opening of the third biennial exhibition of oils by contemporary American artists at the Corcoran Gallery of Art, Edmund C. Tarbell was awarded the first prize, Gari Melchers, the second and Childe Hassam, the third. Daniel Garber received honorable mention. The Melchers and Garber paintings and canvases by Gardiner Symons, Irving R. Wiles and Charles Reiffel were purchased by the Corcoran.

News from London bewailed the coming elections which meant postponement of sales and purchases until the result of the poll was made known. Tolstoy's death, however, drew many visitors to the Dore Gallery where several likenesses of the writer were included in the exhibition of Russian art.

CARNEGIE BUYS KROLL CANVAS

PITTSBURGH. — "Morning on the Cape" by Leon Kroll, has just been acquired by the Carnegie Institute for its permanent collection. This painting is now in the American section of the 1935 International. It was purchased through the Patrons' Art Fund. The painting received a large vote in the Popular Prize award.

Kroll has contributed to Carnegie International since 1913 and was awarded an Honorable Mention in 1929. In May of last year, the Carnegie Institute presented a special exhibition of thirty-seven of his paintings. The purchase of "Morning on the Cape" makes the thirty-third painting that has been added to the Permanent Collection of Carnegie Institute since the establishment of the Patrons' Art Fund in 1922.

Community Art Centers Planned By the Chicago Art Institute

CHICAGO.—With the opening of the Garfield Park Art Galleries on November 10, the Chicago Park District in coöperation with the Art Institute took the first step toward the development of permanent community art centers throughout the city. In the following article, reprinted from the Institute's December *Bulletin*, Helen F. Mackenzie gives an interesting account of this new venture:

"The need for small branch museums in a metropolis the size of Chicago is apparent to all. And there is no question that in the future these small museums will become as important as branch libraries in the cultural life of large cities. It is planned to open other museums in the near future, one in Lincoln Park and one in Washington Park. These art centers, easily accessible to many who cannot make frequent trips to the Art Institute will, it is hoped, do as much toward stimulating the understanding and appreciation of fine art as did the Grant Park symphony concerts of this past summer in furthering good music.

"The Art Institute plans to arrange in these galleries temporary exhibitions of painting, sculpture, the graphic and minor arts. With material for which the Institute has at present no exhibition space and also with loans from interested collectors, the standard of quality will be kept high. In scope the exhibitions will necessarily be intensive, affording the visitors an opportunity to concentrate and to study intimately certain phases of art. A handbook distributed at the gallery gives information about the exhibitions and all objects shown are explicitly labeled to facilitate the understanding of the artist's point of view and to give interesting information to visitors.

"For the opening exhibit, twelve large casts of Greek sculpture have been placed in the handsome rotunda of the Garfield Park Administration Building. Made from molds taken from the original marbles, these examples not only display an interesting glimpse of the idealism and perfection of the great period of Greek sculpture when gods, goddesses and athletes were favorite subjects, but allow the public to study them in an architectural setting which enhances their grandeur. Here it becomes apparent that the Lemnian Athena, attributed to Phedias, shows all the dignity, repose and restraint of the Vth century B. C., while several of the other examples reflect the grace and gentleness of the IVth century Praxiteles.

"In the galleries which adjoin the rotunda a group of American paintings from the Friends of American Art Collection of the Institute have been installed. Among these are many attractive works which show the interesting mixture of foreign influences together with a certain vigorous strain we may

name American. There are many records of landscape, a field in which American artists have excelled and which has a wide appeal. Included are certain reactions of the American artist to picturesque Europe, for example George Elmer Browne's 'Port Douarnenez,' Elliott Torrey's 'Orvieto' and Oliver Dennett Grover's 'June Morning, Lake Orta.' On the other hand there is the tendency of the American artist to paint his own environment, found in the romantic western canvases of William Wendt and William Ritschel and more realistically in Jerome Myers' 'End of the Street' and John Norton's 'Light and Shadows.'

"Among the figure compositions is 'Sunlight' by John W. Alexander with its Whistlerian overtones and Robert Henri's early 'Young Woman in Black,' which also recalls Whistler and Whistler's great admiration, Velasquez. Elizabeth Sparhawk-Jones in her 'Shop Girls' and Harry Hoffman in 'Cotton Gin' clearly show that the 'American scene' is no new invention but has always been the concern of certain native artists, while two interiors, influenced perhaps by the Dutch Little Masters but definitely American in flavor, are Frank W. Benson's 'Rainy Day' and John C. Johansen's 'Evening Hour.' In the same way our painters have sought out vigorous regional types as may be seen in Charles W. Hawthorne's group portrait of Provincetown Selectmen and James R. Hopkins' study of a Kentucky mountaineer. A few still life compositions... are included, among them canvases by Walter Gay, Emil Carlsen and Randall Davey.

"It is to be hoped that not only will these branch museums be patronized by visitors in the neighborhood but that they will draw an interested attendance from the city as a whole. Members of the Institute are urged to visit the galleries in Garfield Park to see how the museum is broadening the scope of its activities, meeting the increased and popular demand for the fine arts with a definite educational program for all."

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**"COAL AND IRON"**

By ANNE GOLDTHWAITE
This mural sketch is included in the exhibition of the artist's work, "Murals of the South," on view at the Downtown Gallery.

**"LANDSCAPE"**

By LORETTA HOWARD
Included in the exhibition of work by the artist now being shown at the Marie Harriman Gallery.

Exhibitions in New York

ANNE GOLDTHWAITE

Downtown Gallery

Unlike much mural art of today Anne Goldthwaite's oil sketches for projected Southern murals are neither ponderous nor pedantic. Their most outstanding characteristic is lightness of touch, combined with a feeling for organization of wall space into a varied but unified design. Although these paintings are framed separately they are hung in groups of three, except for the companion pieces of birds, with the subject matter and composition obviously planned to complement each other in juxtaposition. In each, unity is obtained through the matching rhythms of chimneys and smoke, through the answering curves of distant blue hills and through the color which is soft and low-keyed, in keeping with the mural idea.

In all of the canvases there is none of the search for the picturesque which has characterized much of our painting of the South. Instead, the artist has been interested in giving panoramic views of industrial towns, of plantations bordering on cities with, frequently, a

vaguely ironic architectural touch in the classic structures, the city halls and plantation mansions, which focus the compositions of several of the canvases. The industrial idea is not overstressed, however, and these paintings have a quiet charm, a sensitive appreciation of forms and contours and an economical, almost delicate handling of paint. Simple in its lyricism is "Heron," a painting of a bird in flight which depends for its expressiveness solely on the deftly shaded blue and green tones and the vigor of the brushstroke.

LORETTA HOWARD PETER ARNO

Marie Harriman Gallery

Delightfully gay watercolors by Loretta Howard, a bright note in a gray season, are on view at the Marie Harriman Gallery. The artist, luxuriating in richly varied, soft and glowing shades of green, builds up her landscapes and circus scenes with a light but sure touch. Sensitive perceived, her drawings are close to nature, but with sufficient compression and conscious organization to rescue them from the pitfalls of photographic realism. In all of the papers, sunlight plays about, fusing the colors and making them softly radiant as in "Street in Aiken" or holding them up for contrast

as in "The Copper Beech," one of the simplest and most appealing in the collection. "Landscape," reproduced in this issue, shows the artist's ability in selecting salient details and arranging them in a spatial composition; "Side Shows" is interesting for its variety of form and color.

From the adjoining room come furiously suppressed chuckles swelling into frank gales of laughter. Peter Arno's drawings in oil and watercolor are on display and the annual romp of the Whoops sisters, the various seductive ladies and salacious old clubmen has begun. Describing Arno's sketches is like carrying coals to Newcastle, so familiar and so widely imitated have his style of drawing and his swift humor become. It is sufficient to point out that his large "Stage Door—11:30" needs no title to explain the fun of the plump gentleman with his well brushed up-curved mustachio and his saturnine companion's droopy bristle, or that his "Why don't you go the whole hog, Madam?" and "My God, Indians!", having to do with our favorite minions of the law, have farce implicit in every line of the drawing. More than a mere illustrator or cartoonist, the artist is able to express with his line, to wring comedy out of the curving bustles of the Whoops sisters, the haughty bosoms of uppity butlers and the rounded personalities of ladies of the chorus.

ALICE JUDSON

Fifteen Gallery

Winding country lanes in spring or autumn, placid river and village scenes, are the subjects of Alice Judson's painterly discourses at the Fifteen Gallery. The artist is particularly fond of focussing her design by means of a sudden burst of blossom or colorful leafage, subduing it and organizing her canvas by setting the bright tones in a spatial pattern. Sunlight glows through the paintings, making decorative shadows, enriching color and lightening mood. "Spring Planting," one of the pleasantest of the scenes, is made memorable by the delicate brushstroke which delineates the tangle of branches and blossoms, the curving road and quiet farmhouse. "Snow in Autumn" is equally satisfying in pattern and mood.

The members exhibition on view in the adjoining gallery contains pieces familiar through recent shows with the addition of several new works. Prominent on the wall is Josephine Paddock's "A Moment's Rest," interesting because she has just been elected a member of the group. Among the new canvases is a substantial little landscape by Isabel Whitney, "The Black Spire" and a more detailed park scene, a decorative, cubistic still life by Beulah Stevenson and a strong, briefly delineated watercolor by Scheidacker.

GORDON GRANT

Grand Central Galleries Fifth Avenue Branch

Gordon Grant whose paintings are now on view at the Grand Central Galleries has escaped from the factual mechanism of modernity to paint the clipper ships and sailing vessels of yesteryear. Occasionally he accords to history its bit of mention, as in "Defeat of H.M.S. Java by U.S.S. Constitution" and in "The King's Ships—1650"; in another mood he paints the small sailing vessels of today as in "Mediterranean Fishermen" and "The Whaler-men"; again, he makes use of imaginative reconstructions to catch the spirit of the past.

Obviously, the artist delights in the sea, in the salty spray and rolling waves, the wind-filled sails against bright skies. His method of painting is simple and realistic in both form and color and he achieves variety by the depiction of the seas' changing moods as in "Lifting Fog" and "Tragedy" which portrays a battered hulk after a storm. Spacious canvases, allowing the eye to gaze out to far horizons, they would make excellent illustrations for tales of the sea. Although characteristic of the artist's style, most of these works have been executed within the last few years and, with one or two exceptions, never before been shown to the public.

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CAROLINE DURIEUX RAYMONDE HEUDEBERT

Marie Sterner Galleries

To the swelling roster of artists critical of present day society must be added the name of Caroline Durieux, an American painter, who has been working in Mexico. The enthusiastic tribute which Diego Rivera pays her in the catalog's preface reminds the spectator that she has learned something from his art and from the work of his mural-painting countrymen. Apparent in the subdued color, the simplification of planes, in the consciousness of the canvas as a flat two-dimensional entity and in the plastic figure construction, she has yet utilized her borrowings to personal ends, never allowing her work to become merely derivative. Through competent draughtsmanship and thoughtful organization of forms, through painterly rather than literary methods, the artist has achieved biting satire, a pungent criticism of the life about her. In the selection from her work on view at the Marie Sterner Galleries her mood varies, interested, in "The Sea" and "Two Heads," in jokes about forms, witticisms dependent for their humor on the rotund strollers of one and the lean almost concave heads of the other; absorbed in such a painting as "Night Club" in the depiction of a decaying civilization. In the bovine faces of the men in "Chartreuse," in the smugly pious nuns of "Church Interior," she is harsh and bitter in her condemnation; in the lady intellectual of "The Painter"—the grim female whose sport shoes and close cropped hair recalls Gertrude Stein—she is deliciously humorous.

Totally different in mood and approach are the paintings and water-colors of Raymonde Heudebert on view in the adjacent gallery. More frequently encountered, these canvases of tropical scenes, flower studies and society portraits accept and report the world in a traditional manner. The artist has seen and learned from Gauguin both in the sultry colors and in their flat patterned application, especially in such a painting as "Young Men, Sudan." The method varies from the almost abstract sketches of "Iles de Rhodes" and "Santorin" where cubist designs are constructed out of the simple architecture and rather block-like space to the dramatic "La Corse" and the severely realistic portraits of the Duchess of Kent, Elsa Maxwell, Lady Mendl and others.



"HUNTERS AT GRASS—MELTON MOWBRAY" 1817

Included in the exhibition of late XVIIIth and early XIXth century English sporting paintings now on view at the Reinhardt Galleries.

By J. FERNELEY

SPORTING PAINTINGS

Reinhardt Galleries

The artists who have painted the sporting pictures on view at the Reinhardt Galleries were working, not to turn out pot-boilers, but to express their love of the satiny gloss of horses' skin, the animals' erect stance and graceful gait and the glamor of track and hunt. Working in the style of the great English XVIIIth century decorative painters these men have, each and all, essayed to make of their canvases complete paintings rather than pure anatomical studies, setting their animals in spacious landscapes and allowing softly romantic light to play over them. The pictures on view, most of them painted between 1770 and 1830 and assembled for this exhibition from important private collections, have the air of English tradition about them. From their gleaming finish to the well kept animals which they for the most part describe, these canvases are redolent of landed estates and fine old country

houses, of richly appointed stables and the soft green foliage of the English countryside.

Though the works of minor artists, they yet display an integrity of draughtsmanship and an ability to wield line with a sure feeling for solidity and movement. To be sure, loving care is more frequently lavished on horses than on men and the humans who people the canvases are apt to be stiff decorative adjuncts to the artist's real interests, but the painting of the animals is unsurpassed from the point of view of fidelity to physical details and sympathetic understanding.

In content, the paintings vary from unemotional recordings to charming genre scenes. J. F. Herring's "Ready for the Race" is perhaps the most photographically realistic, J. S. Maggs' "The Adventures of Coaching" in winter and summer most delightful in their anecdotal quality. Interesting both for their lively portrayal and for their insight into the life of the early XIXth century, the two stage coach paintings

depict an inn yard scene, rich in color and competent in the painting of details and whole. J. Ferneley's paintings, "Hunters at Grass," with its Gainsborough-like trees and lighting, "Cloud King" where the artist has subordinated his landscape in order to make a minute study of the muscular and bony structure of the prize horse and "The Melton Mowbray Hunt," a symmetrically organized canvas, where the red coats of the riders add a gay note to the otherwise sombre coloring, are among the handsomest canvases in the show. W. Shayer's "The Coach" delights by reason of its naive viewpoint and the precision with which it is painted. Full of motion, the horses in Laporte's "Governance and Gildermere—Finish of 'The Oaks' 1858" stretch their legs in a glorious gallop; in "Belford by Old Cade" by Sartorius the horse steps delicately. Similarly, interest turns to the rich browns of the skin of "The Hermit" by Harry Hall or the superb dignity of Tomson's "Orville at Walmgate Bar—York" where the spires of York Cathedral rise up in the background.

MURAL ART

Cosmopolitan Club

Although an interesting comparative study, the exhibition of the Mural Art of the Modern State which has been on view at the Cosmopolitan Club is of necessity inconclusive. Judgment of the aesthetic value of the murals of the different countries included in the exhibition must perforce be suspended when we have, instead of the actual painting, only sketches or photographs of the work. However, it is safe to say that if the murals selected are typical, the art of wall painting in France, in Germany, in Italy, in Japan, in Switzerland, and in Sweden is dominated by purely academic and illustrative tendencies. Only in "The First Five Year Plan" executed by Jacob Burck of Poland and New York for the Moscow subway in the U. S. S. R. and in the studies by Henry Varnum Poor and some of the other American artists for the Federal buildings in Washington is it possible to detect any national flavor or honest pictorial quality. Even in the American group with whose work in other media we are familiar it is obvious, however, that mural work tends to become merely an enlargement of easel painting, that government sponsorship frightens imagination and freezes line into rigidity.

The French example, "Paris" by Raoul Dufy, has little of the vivacious joy apparent in the artist's other work; the German sketch of a mosaic of classical figures by Hermann Kaspar reflects neither modern German art trends nor life in an Aryan society. Equally disappointing are the photographs of the paintings for the Memorial Gallery of Meiji Shrine from Japan, which try unsuccessfully to fuse Eastern and Western painting styles, and the cheaply illustrative quality of Ernest Bieler's "The Rhone" for the Lausanne library in Switzerland. Primo Conti's "March on Rome" appears to be a tasteless version of a David "Bonaparte" with Mussolini in the saddle, the Swedish mural merely a flat decorative pattern. On the other hand, the Burck murals have all the contemporary quality of a daily newspaper and, as far as one can judge from photographs, a conscious effort to organize and vitalize the subject matter. Similarly, the Poor cartoons and such a sketch as Frank Mechau's "Opening up of the Middle West" coordinate both subject matter and technique in order to make a picture as well as a decorative wall hanging which will please officialdom.

(More exhibition reviews will be found on page 20.)

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Exhibitions in New York

(Continued from page 19)

C. PAUL JENNEWEIN ISOCHROMATIC ART

Grand Central Galleries

In the large exhibition room of the Grand Central Galleries is a group of twenty-five new sculptures by C. Paul Jennewein. Executed in plaster for the Department of Justice Building in Washington, the U. S. Federal Office Building in New York, the South Office Building in Harrisburg, the Whitmarsh Park Administration Building in Philadelphia and as a memorial to Governor John Endecott of Boston, the sculptures are restrained architectural works, classic in subject and feeling. More interesting than the massive generalized figures of "Earth," "Fire," "Water," "Majesty of the Law" and so forth are the relief sculptures, decorative plaques with the planes of the rounded figures simplified and flattened to preserve their unity with the wall. In addition to the figure studies, the commissioned work includes urns strongly reminiscent of Grecian art in form and in the restrained figure designs and inscriptions. In an adjacent room are several smaller works, heads of children in the manner of Florentine craftsmen, examples of the artist's method in terra cotta, porcelain and marble and drawings and small oils. The paintings, especially the portraits, are done with a careful attention to probability of line, one of them, a portrait of an old man executed in 1917, recalling some of the Dürer pen and watercolor drawings.

In another room in the gallery is a display announced as "The First Isochromatic Exhibition of Oil Paintings." Forty paintings, uniform in size and framing and in the use of the same intermixable and permanent palette of colors, have been selected from more than one thousand entries for this exhibition. Sponsored by the research laboratories of M. Grumbacher, the show demonstrates the variety which may be obtained from one group of colors and the brightness and permanence of the particular paints with which the artists have worked. Tests of these canvases will be made from time to time in order to check on the durability of the oils. The paintings on view, selected for the most part as examples of different methods of handling the same medium, contain examples of the work of Eugene Higgins, Jerome Myers, Wayman Adams, F. Ballard Williams, George Elmer Browne, Gordon Grant and others.

LEONID

Julien Levy Gallery

The present display of the paintings of Leonid at the Julien Levy Gallery, like that of last year, shows the artist to have a limited but definite talent and a subtle feeling for the changing moods of sea and shore. His color range, although narrow, permits infinite variety of modulating tones and lends a quiet richness to the canvases. The paintings have a dignity about them, a self-contained quality which scorns surface slickness but which gradually impresses itself on the spectator, leading him back, by gently spaced rhythms into the vast distances beyond the foreground.

Occasionally, the artist slips into the brittle painting of the surrealist and neo-romantic groups with whom his name is usually associated, but for the most part his personal vision is translated into symbols permitting of universal comprehension. Although completely familiar with his scene, he manages to see it afresh and to express its subdued lyricism anew each time he paints it. His detailed method of working lends sureness without ever becoming oppressively photographic. In the current exhibition, "Les Paludiers," where the red tones of the animal in the foreground key up the restrained color unity of the whole and the curving rivulets and bent figures recede into the distance, "Pecheurs and Pecheuses d'Huitres" and "Les Iles," most generalized of the canvases and opulent in its blue green coloring and spaciousness, are outstanding.



"GODSOL CUPID"

By C. PAUL JENNEWEIN

On view in the exhibition of recent works by the artist at the Grand Central Art Galleries.

JACQUES LIPCHITZ

Brummer Gallery

In spite of numerous exhibitions in recent years, abstract sculpture still presents many problems for spectator and critic. Difficult to describe because it departs from physical objects to work with pure form, one is forced either into metaphysical musings or flippancy when writing about it. Thus Eli Faure says in the introduction to the catalog of the sculpture of Jacques Lipchitz: "Assuredly we should give up trying to describe the so-called abstract constructions set up for us by this sculptor. . . . We are compelled to accept, or refuse outright, the coalition he presents to us and which is nothing more than a combination of intricate volumes and continuous surfaces whose crests and hollows demand of light that it model and modulate the expressive life imposed by them in the monumental whole." In most of the work on view, the human form has been used as a stepping stone from which the artist has abstracted cubes and cones and curving spheres, balancing them and playing them off against each other with the logic which is architecture. Undoubtedly powerful in modeling and carving, his sculptures have a rhythmic flow emanating from symmetrical thrusts and counter thrusts, from largeness of conception and execution.

The pieces vary in realistic content from the two portrait heads, "The Student" and "Portrait of My Wife," of which the latter is undoubtedly the more impressive example of strongly defined features and characterization, to the several works titled "Sculpture" which are no more than vertical architectural columns having no meaning outside of their own form. It is in the middle ground, in such works as "The Song of Vowels," the "Harpists," the "Woman Resting on her Elbows," where the artist has based his sculpture on something visual that he is most original and most interesting.

As M. Faure says, "By means of elements borrowed from multiple individuals" here he is constructing "a form that is unique and moreover plausible." His constructions are both organic and vigorous, graceful and florescent in "Harpists" and massively simplified in "Woman Resting on her Elbows." Occa-

sionally, as in "Musical Instruments" (11, 12, 14) he strives to be merely decorative, reproducing in stone or bronze relief a counterpart of cubist still life paintings and achieving variety in the treatment of materials and a moving, rather flat, design. Yet another facet of the artist's oeuvre is seen in "She" (32, 33) where the thin material is worked in the manner of Gargallo, the faces delineated by linear strips of metal, the effect witty but insubstantial. In all of the examples the artist is obviously sincere, striving in sculpture for what Picasso strove in painting, tossing aside all except essentials in an effort to found a new plastic alphabet. For power and for directness of aesthetic appeal, we must go to the works of primitive sculptors to find their equal.

ARTISTS' SOCIETY TO HOLD ANNUAL

Entries for the sixty-ninth annual exhibition of the American Watercolor Society which will be held in the galleries of the Fine Arts Society from January 3 to January 21 must be received on December 21. Only original works in watercolor and pastel which have never been publicly exhibited in New York are eligible and not more than four pictures by one artist will be accepted. At the exhibition the silver medal of the Society will be awarded for distinguished work, and purchases through the Lloyd C. Griscom fund of \$150, the William Church Osborn fund of \$150 and the Geo. A. Zabriskie fund of \$250 will be made. In addition, the College Art Association will select pictures from the show for its annual rotary exhibition. For further details, exhibitors may apply to the Exhibition Secretary, 215 West 57th Street.

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ENGLISH MORTLAKE TAPESTRY LATE XVII CENTURY
Included in the exhibition of antique tapestries and tapestry furniture now being held at the Symons Galleries.

Symons Galleries Show Tapestries In Notable Display

The Symons Galleries have recently opened the ninth of their series of exhibitions of the decorative arts. The display of tapestries from the XVth through the XVIIIth century and the group of furniture upholstered in tapestry is one of the most valuable in this series, giving an historical survey of the most vital developments in both the art of weaving and that of the cabinet maker. While the tremendous collection of the weaves of various periods could hardly be shown on a limited wall space, selected examples from all periods and manufactories are on view. The display thus has an unusual educational value.

Gothic tapestries with their two dimensional treatment of both religious and secular subjects in clear, rich colors and compact design have an especial appeal to connoisseurs. A Brussels XVth century example entitled "The Harp Player" is unusually sculptural for the period, abandoning linear emphasis for firm modeling through the chin, neck and shoulders of the young musician. More traditional is the French "Gambon Masse," one of the group of weaves depicting country life that were so popular with the nobility. The pastoral background of trees, flowers and mountains is enlivened with numerous male and female figures whose activities are naively indicated by inscriptions. Such weaves reveal an idyllic return to nature which is strongly in contrast with the religious subjects such as "The Judgment" or the French Gothic panel in which the essential solemnity of mood is relieved by the rich color harmonies running through the priests' robes. Of several millefleurs panels, one with two

primitive figures set against a field of flowers and with a frieze of castle battlements running across the background is especially charming.

There are many Renaissance tapestries, the majority of them Italian, representing the trend towards effects of modeling and perspective, like those of painting, in an art which had hitherto been flat and much more conventionalized. One of the finest of these is the "Hunting Scene" with its enchanting use of golden yellows and white, its strongly drawn figures and naturalistic interpretation of foliage and flowers.

Of several Gobelines, a set of five depicting scenes from the life of Don Quixote, a favorite theme, illustrates a type of XVIIth century design that is still uninfluenced by the sculptural exaggeration of the baroque. Among many Flemish verdure hangings is an exceptionally fine specimen with a woodland scene woven in prevailing harmonies of rich blues and greens. Also dating from this period is a signed Beauvais series, a set of six panels, consisting of two overdoors and an *entre fenetre*. They are typical of this manufactory and display in the lower register armorial emblems realistically worked with exotic birds, together with classical figures done in a conventional design on a rich gold ground. The borders have heavy contrasts of light and dark values. Among a large series of Aubussons is a specimen designed with a cartouche representing "Africa" as a seated maiden companioned by a boy and a lion. This major motif is enhanced by floral garlands, with a pendant basket of flowers.

Among the English weaves, a set of Mortlake tapestries is of outstanding interest. "The Grape Harvest" is an exquisite example in which peasant life is gallantly rendered in vivacious color. The

first steps in the process of wine-making are carried out by the numerous figures picking grapes and casting them into the tubs. A set of Spanish armorial hangings is also included in the exhibition.

In addition to the tapestries, there are many fine pieces of tapestry-covered furniture, illustrating both its utilitarian and decorative usage. Of the English pieces, two Chippendale arm chairs of carved pearwood, covered with Mortlake, were once a part of the great collection of Clive of India at his Walcot estate near Craven Arms in Shropshire. Another fine piece is an Adam settee, covered in Gobelines, which formerly belonged to the Duke of Buckingham. Also of great charm is a William and Mary love seat covered in Flemish verdure.

The series of French pieces, which is especially large, is too comprehensive for any save casual mention of a number of items which typify the quality and variety of this group. Of the Louis XV period there is a set of four fauteuils and a settee of carved walnut, with the frames signed "Nogaret à Lyons." In addition to several unusual Aubusson fire screens of carved and gilt wood, the display includes a rare Beauvais example, decorated with exquisite floral design. This lovely tapestry is again used in a set of six armchairs and a small high-backed settee of Louis XVI design. Also of this period are several oval backed chairs, whose seats and backs are enriched with medallions. The Regency bench covered in Savonnerie is another French piece of very distinctive style.

A few pieces of Italian Renaissance furniture include two armchairs, with tapestry upholstery having a design of classical figures. The pattern of this weave is extremely harmonious with the arched form of the backs.

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Newman Paintings Bring \$75,265 Total In Recent Dispersal

Great interest on the part of the general public as well as private buyers and dealers attended the dispersal of the J. K. Newman collection of paintings by American and French XIXth and XXth century artists. The sale which was held at the American-Anderson Galleries on the evening of December 6 brought a total of \$75,265 for the fifty-one items in the catalog.

It is not surprising in view of the tremendous popularity of Van Gogh's painting today that his "Printemps: Pres d'Arles" should have brought by far the highest single price in the dispersal. It was purchased by Carroll Carstairs for \$15,000. Monet's "Femme a l'Ombrelle: Jardin de Monet, Argenteuil" went to the Findlay Galleries for \$7,800. The same buyer acquired a number of other canvases from the sale, among them John Henry Twachtman's "Yellowstone Park" and "Niagara Falls" for \$1,050 and \$2,700 respectively. The Braus Gallerie paid \$4,300 for Sargent's "Madame Errazuriz" ("The Lady in Black") and Renoir's "La Jeune Mere" went to M. Knoedler & Company for \$4,100. Three paintings realized prices at the \$3,000 level, five brought between \$2,000 and \$3,000, and six others were sold for more than \$1,000. The complete list of the contents of the catalog and the prices obtained is as follows:

1—Charles Emile Jacque, "Sheep in a Stable".....	\$ 200
2—Johannes Bosboom, "Interior of a Church".....	130
3—Theodore Robinson, "Port Ben".....	40
4—Boudin, "Normandy Fishing Port".....	500
5—Israel, "Feeding Time"; W. H. Woods.....	220
6—Boudin, "Villefranche"; S. M. Carper.....	400
7—L'Hermitte, "Country Lane"; Findlay Galleries.....	200
8—Theodore Robinson, "Blossoms, Giverny".....	150
9—John Henry Twachtman, "Frozen Brook".....	1,400
10—J. Francis Murphy, "Autumn Fields".....	450
11—John Henry Twachtman, "Hayrick".....	1,000
12—Marie Dieterle, "Cows".....	425
13—Paul Jean Clays, "Entrance to the Scheldt".....	750
14—Maurice Prendergast, "Crepuscule"; J. H. Weltzner.....	625
15—John Henry Twachtman, "Snow-bound".....	1,500
16—J. Alden Weir, "Hilltop Road" Milch Galleries.....	400
17—John Henry Twachtman, "Winter Landscape"; H. E. Russell, Jr., agt.....	3,100
18—L'Hermitte, "Washing at the River's Edge"; Findlay Galleries.....	250
19—Ernest Lawson, "Landscape"; Peikin Galleries.....	475
20—John Henry Twachtman, "Yellowstone Park"; Findlay Galleries.....	1,050
21—John Henry Twachtman, "The Azaleas"; W. H. Woods.....	1,700
22—Blakelock, "An Opening in the Woods"; Ferargil Galleries.....	900
23—Courbet, "Paysage du Jura"; J. H. Weltzner.....	900
24—Boudin, "Trouville"; W. H. Woods.....	500
25—Felix Ziem, "Venice".....	600
26—John Henry Twachtman, "Harbor Scene; Gloucester, Mass."; W. H. Woods.....	1,900
27—John Henry Twachtman, "Niagara Falls"; Findlay Galleries.....	2,700
28—George Fuller, "Maidenhood"; Miss Bradley; J. H. Weltzner.....	700
29—Childe Hassam, "Sea and Rocks"; Findlay Galleries.....	400
30—Harpignies, "Footpath Along the Loire"; W. H. Woods.....	300
31—Childe Hassam, "View of Florence from San Miniato"; Mrs. H. W. Rundell.....	2,100
32—J. Alden Weir, "Three Trees"; Kleemann Galleries.....	600
33—Renoir, "Jeune Fille a sa Toilette"; Durand-Ruel Galleries.....	2,900
34—J. Alden Weir, "In the Shadow"; Childe Hassam.....	400
35—Childe Hassam, "Indian Summer".....	900
36—Monet, "Femme a l'Ombrelle: Jardin de Monet, Argenteuil"; Findlay Galleries.....	7,800
37—Renoir, "La Jeune Mere"; M. Knoedler & Company.....	4,100
38—Sargent, "Madame Errazuriz" ("The Lady in Black"); Braus Galleries, Inc.....	4,300
39—Van Gogh, "Printemps: Pres d'Arles"; Carroll Carstairs.....	15,000
40—Monet, "Antibes: Vue de la Cathedrale"; M. A. Linah, agt.....	3,000
41—Childe Hassam, "The Goldfish Window"; Rehn Gallery.....	3,200
42—George Inness, "Silvery Autumn".....	2,700
43—Childe Hassam, "The Spanish Stairs, Rome"; W. H. Woods.....	2,300
44—Johan Barthold Jongkind, "Street Scene, Ghent"; Moritz Gutmann.....	450
45—Theophile Emile de Bock, "Autumn Landscape".....	200
46—Stanislas Victor Lepine, "The Seine Near Paris"; Renaissance Gallery.....	250
47—John Noble, "Le Port, Boulogne"; W. H. Woods.....	500
48—Emma Clardi, "Tepido Sole"; W. H. Woods.....	290
49—Emma Clardi, "Calma Serena"; W. H. Woods.....	290
50—Theodore Robinson, "Girl Seated Upon a Wheelbarrow"; Peikin Galleries.....	50
51—David A. C. Artz, "Portrait of a Woman"; Milch Galleries.....	70

Out-of-Town Exhibitions

Albany Institute of History and Art
Albany, New York
To January 15—Pastels by Laura Talmage Huyck.

Addison Gallery of American Art
Andover, Massachusetts
To December 29—International Watercolor Exhibition loaned by the Art Institute of Chicago; wash drawings by Mme. Germaine Rouget Chéruy.

Cleveland Museum of Art
Cleveland, Ohio
To December 29—Paintings and prints by modern artists of Soviet Russia.

Dayton Art Institute
Dayton, Ohio
To December 31—Drawings by Robert Henri and Marjorie Organ; work in all media by the twenty-four American artists listed in the College Art Association's Index of XXth Century Artists; Munson collection of wax miniatures.

Kansas City Art Institute
Kansas City, Missouri
To December 31—Prints of the past fifty years.

Minneapolis Institute of Arts
Minneapolis, Minnesota
To December 31—Prints from Turner's "Liber Studiorum" and Hiroshige's "Tokaido"; Annual Salon of Photography under the auspices of the Minneapolis Camera Club.

Smith College Museum of Art
Northampton, Massachusetts
To December 18—Coptic and Peruvian Textiles loaned by the American Federation of Arts.

Pennsylvania Museum of Art
Philadelphia, Pennsylvania
To January 1—Still life paintings by Philadelphia artists.
To January 7—Paintings and prints of the Nativity.

To January 22—Work by F. L. Griggs from the William S. Pilling Collection.
The Rhode Island School of Design
Providence, Rhode Island
To December 31—Contemporary British painting; watercolors of historic French and Spanish stained glass.

Seattle Art Museum
Seattle, Washington
To January 5—Contemporary European and American paintings; Hamilton Easter Field Art Foundation Collection; paintings by Kamekichi Tokita; photographs by Edward Steichen.

Springfield Museum of Fine Arts
Springfield, Massachusetts
To January 5—"Cezanne to the Present."

The Art Gallery of Toronto
Toronto, Canada
To December 31—Ontario Society of Artists' Annual Exhibition of Little Pictures.

The United States National Museum
Washington, D. C.
To January 5—Etchings by Mahonri Young.
To January 5—Miniatures by the American Society of Miniature Painters.

Worcester Art Museum
Worcester, Massachusetts
To December 29—Flower and garden prints of the XVIIth, XVIIIth and XIXth centuries from the collection of Gordon Dunthorne.

TEXAS EXPOSITION PLANS ANNOUNCED

DALLAS.—The art collection to be displayed at the Texas Centennial Exposition opening in Dallas in June will be assembled by Dr. Robert B. Harshe, director of the Chicago Art Institute. Dr. Harshe, who organized the art section of the Chicago Century of Progress Fair, will be assisted by Daniel Catton Rich, curator of the Institute. Plans have been made to borrow famous paintings from the collections of Andrew W. Mellon in Washington, Pittsburgh and New York, the collection of J. P. Morgan and from the Metropolitan Museum and the Chicago Art Institute. The exhibition will be housed in the new building of the Dallas Museum of Fine Arts which will be finished in time for the Exposition.

The projected exhibit will parallel to some extent the Century of Progress display. Galleries will be devoted to loan showings of primitives and old masters, French painting of the XIXth and XXth century and a group of works by contemporary foreign artists. The most important section of the exhibition will be given over to American painting, with retrospective showings of the works of Winslow Homer, Eakins, Ryder and Inness, and of American paintings and sculpture of the South West and Texas, including a one-man exhibition of the paintings, drawings and bronzes of Frederick Remington. Sculpture will be displayed against a background of antique tapestries. Watercolors and prints by foreign and American artists, including rare proofs from Durer and Rembrandt collections, will be on view. In conjunction with these works, there will be selected examples of decorative art with special emphasis on Mexican pottery, glassware and textiles.

New Medieval Room Is Formally Opened At Brooklyn Museum

The Brooklyn Museum's new Gallery of Medieval Art was formally opened to the public on December 7 with the exhibition of the celebrated Chalice of Antioch and other related objects from Mr. Fahim J. Kouchakji's collection of the Antioch Treasure. The Chalice, which has been in the United States since 1914 when it was rushed here for safety as the German troops advanced on Paris, has been seen at the Century of Progress Show in Chicago but has never before been on display in the vicinity of New York. Thought to be the Holy Grail which was found at Antioch, it is a famous example of the work of early Christian silversmiths. In two parts, its inner cup is of plain silver, without decoration while its outer cup is elaborately chased, worked in a foliate design which encloses a group of seated figures. These have been variously identified as Evangelists, Apostles or Roman subjects saluting their Emperor, motives which reappear in other early Christian work.

As companion pieces to the Chalice, there are a lesser chalice, a large silver cross and three silver book covers, all works reputedly discovered at Antioch and dating from early Christian times. The Museum's collection of medieval art, extending from the founding of Constantinople in 330 A. D. to the end of the XVth century, includes sculpture, painting, mosaics, illuminated manuscripts, tapestries, pottery, wrought iron and jewelry from Byzantium and western Europe.

GILL EXHIBIT HELD AT FOGG

CAMBRIDGE.—Woodcuts, drawings and book illustrations by Eric Gill and a group of kindred artists are on exhibition at the Fogg Art Museum through December. Although the artist is well known as a sculptor and graphic artist in England this is the first exhibition of his work in this country. Interested in expression as well as representation, he is a solid craftsman, borrowing from Byzantine or early Gothic forms in order to enrich his art. His subjects are universal, Bible stories or ancient legends, concretized by an incisive decorative line and an unerring eye for the disposition of space. His strongly marked design is built sometimes on full curves, sometimes on angles or on an arrangement of deep blacks against a white space, always with a fine and right simplicity of lettering which the artist learned from his work on tombstone inscriptions. His prints are linear arabesques, cut with the sureness of a carver in stone, simultaneously rhythmic and expressive.

The works on view at the Museum include black and white illustrations for limited editions of *The Canterbury Tales*, *Troilus and Criseyde*, *The Four Gospels* and *The Song of Songs*, white line woodcuts of religious and secular subjects and several portraits. Closely akin to Gill's works are the illustrations and prints by David Jones, Philip Hagreen and Thomas Derrick which, with the stinging satires of Denis Tegetmeir, complete the exhibition.

SAN FRANCISCO

Four exhibitions are running concurrently during December at the San Francisco Museum of Art: "Original Costume and Stage Designs for the Ballet," "Gothic and Renaissance Tapestries," "Post Surrealist Exhibition" and the work of the California Society of Etchers. The ballet show which will be on view for two months includes examples of the work of Bakst, Benois, Matisse, Derain, Picasso, Chirico and the local artists, Jane Berlandina and Junius Cravens, as well as John Held, Jr.'s watercolors for the American ballet, *Alma Mater*. The material for the exhibition which presents the work of modern designers from 1909 to the present day has been borrowed largely from the Marie Harriman Galleries and the Wadsworth Atheneum. The tapestries, loaned by French and Company are of Brussels workmanship, dating from the XVth and XVIth centuries, beautiful examples of religious and allegorical themes. From Hollywood comes the genesis of the "post surrealist" idea, an effort to select the related forms in paintings through the direction of the conscious rather than the suggestion of the unconscious mind.

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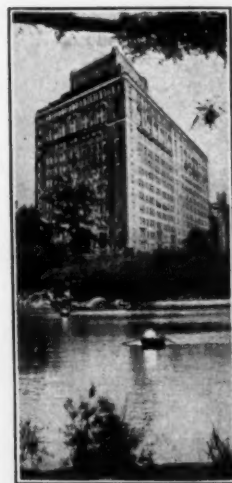
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RHAGES TURQUOISE BLUE SPOUTED VASE

XII CENTURY



THE CAMP OF OGHUZ KHAN

PERSIAN, XIV CENTURY

Coming Auctions

AMERICAN-ANDERSON
GALLERIES

TABBAGH COLLECTION

On Exhibition, December 28
Sale, January 3, 4

The magnificent collection of Near Eastern and Early Mediterranean art belonging to the estate of the late Emile Tabbagh of Paris and New York will be dispersed at public sale at the American-Anderson Galleries the afternoons of January 3 and 4, following exhibition from December 28. This famous collection, notable for the number of rarities of museum calibre which it contains, is the most remarkable assemblage of Roman and Near Eastern art offered at auction in recent times. An outstanding archaeological fea-

ture of the Tabbagh collection is its magnificent showing of Near Eastern ceramics, which begins chronologically with examples of scarce Graeco-Roman glazed pottery from Syria, dating from the 1st and 2nd Century A. D., and continues through to the superb Mesopotamian and Persian bowls and vases from Rakka and Rhages, with figural and ornamental decoration in metallic lustre and painted enamel, or in relief, dating from the 12th to the early 13th century. Ancient iridescent glass of Alexandrian, Sidonian, and Syro-Roman origin is also generously represented, including examples of the highly-prized jewel-like Roman inlaid mosaic millefiori glass, and the celebrated Antioch unguent flask of Syrian manganese violet glass, modeled in the shape of Tyche, goddess of Fortune, considered perhaps the finest specimen of ancient molded glass in America.

The collection is also famous for its Persian and Indian miniatures of the classic 14th to 17th century schools, including the superlatively important set of thirty-eight 14th cen-

tury illustrations of Rashid ad-Din's Jami' at-Tavarikh.

Nine notable 15th and 16th century Oriental rugs include three magnificent Ispahan carpets, undoubtedly the most valuable single items in the collection. The sale also includes examples of jewelry; silver, bronze and brass objects; Roman sculptures; Persian brocades and embroideries; and furniture.

The following is a partial quotation from Mr. Leslie A. Hyam's scholarly and extremely interesting introduction to the catalog of this fascinating collection.

Ceramics

"The really marvelous pottery of the collection is like a kaleidoscope made up of fragments from the great historico-cultural cycles of conquest and decline in the Near East. Chronologically, it begins in the early years of the Roman Empire, which had already impressed a kind of artistic unity on the art of the Levant; so that it is not surprising to find glazed ware of pure Graeco-Roman forms deriving from ex-

cavations in Syria. These exquisitely potted ceramics have a refinement of contour and relief decoration which can only be matched by the contemporaneous Arentine ware. As a glazed pottery, they must be numbered among the rarest productions of the 1-2 century and no doubt represent a technique derived from the green-glazed Tang wares of China, to which they are in most respects superior.

"The next group belongs to the era of Near Eastern 'primitive' art, when the fall of the Sassanids in the 7th century preceded an age of Mohammedan conquest and the period of the Arab Caliphates. It is difficult to assign even approximate dates to the ceramics of this time; they have in common characteristics of rude virility of design, simple and striking effects of coloring, a penchant (inherited from the Sassanian Empire) for animalistic motives, and a remarkable facility in devices of space-filling, which are comparable at best to the achievements of the mature Romanesque art of Western Europe. The extraordinary Samarra

bowl, decorated with two archaic Persian figures wearing long gowns and Tiraz bands, painted in a brownish pigment resembling the later copper lustre, is presumably of Mesopotamian origin, but considered in conjunction with the contemporaneous Persian ware, marks the continued homogeneity of Near Eastern design. This is one of the rarest specimens in the catalog. The Iranian 'Guebri' bowls, with their vigorous sgraffito animalistic motives, show a rude and natural spontaneity of decoration which reappears in Western Europe with the earliest Mohammedan faience ('Hispano-Moresque' ware) of Spain. One of these has a subject decoration taken from the Shah Nameh, an occurrence so unusual in ceramic art as to command notice. Firdousi's great epic was completed in 1011 A.D., so that we are enabled to place the date of this bowl as not earlier than the 11th century.

"But perhaps the most interesting of all the primitive groups is the scarce

(Continued on page 24)

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ISPAHAN PALACE CARPET

Included in the collection of Near Eastern and early Mediterranean art, property of the estate of the late Emile Tabbagh of Paris and New York, to be sold at the American-Anderson Galleries on January 3 and 4.



RHAGES TURQUOISE BLUE BOWL

XII CENTURY

Coming Auctions

(Continued from page 23)

cream ware with turquoise, cobalt blue, and aubergine painted decoration. In the two beautiful bowls and the unique albarello-form vase, the handling of animal and bird motives in the composition affects a simplicity which belies the already advanced nature of the technique—the decoration is incised and painted on a ground entirely coated with white slip. I have called attention in the catalog descriptions to the rarity of M. Tabbagh's examples.

"The climax of Persian ceramic achievement, however, was attained in the XIIth and early XIIIth centuries under the Seljuks, a remarkable flowering which preceded the Mongol invasion. The great city of Rhages was sacked and destroyed by the nomads in 1221 A.D., but from its ruins have been recovered the most magnificent decorated wares ever produced in the Near East. They can be roughly divided into three categories, which are not mutually exclusive: those with painted enamel decoration only, those decorated with metallic lustre, and those with molded configurations embodied in the ornament. The motives include not only the now familiar animal and floral arabesques, but a great variety of human figures, sphinxes, harpies and djinni, painted in thin enamels on stanniferous grounds of white or turquoise blue, sometimes enhanced with gilding. Of the first class we may select the remarkable dated bowls made by a Kashani potter in 1186 and 1187 A.D., one with an elaborate figural decoration with Kufic poetic inscriptions, the second painted with a scene apparently depicting Christ's entry into Jerusalem. The second type is represented by a graceful copper lustre bottle decorated with female figures, animals, and a falcon: this metallic lustre technique, which originated in Persia or Mesopotamia, has been considered (e.g. by Dr. M. S. Dimand) to be the highest achievement of Near Eastern ceramic art. The molded ware is typified by an extremely elaborate turquoise blue spouted vase, decorated with harpies which are carried out in slip embellished with gilding—an object of great magnificence. All these productions of the golden age of Rhages have in common a perfection of technical brilliance and a sophisticated understanding of the possibilities of decoration which have never been surpassed. They overshadow everything of their time, even the aristocratic Mesopotamian wares of Rakka which by comparison seem almost severe in their quality of restraint. The last are more especially notable for a

rich copper blue glaze of dark turquoise color, which was here brought to a high degree of perfection.

Miniatures

"The devotion to the written word in Persia did not compete, perhaps, with the earnest grapholatriy of the Chinese. It was, nevertheless, a respectable factor in the history of Iranian art. History and legend were written down in the beautiful Kufic and Neshki characters, and from the practice of fine calligraphy sprang the art of book illumination, the elaborate floral arabesques which wove themselves around the majestic flowing script; and also, in the role of illustration, the great corpus of Persian miniature painting. This art retained even in its decline the affection of a people who have always delighted in the multum in parvo, the exquisiteness of fine detail; and whose indigenous decorative motives clung to small-scale effects even while their culture spread over half Asia.

"The Tabbagh collection contains no less than a hundred Persian and Indian miniatures, of which a magnificent series of thirty-eight come from the celebrated XIVth century Persian history of the world called the Jami' at-Tavarikh. Although the youthful Riza, in Montesquieu's *Lettres Persanes*, after struggling with a book of universal knowledge, expressed his hearty dislike of 'compilers' (and, I suppose, catalog writers), he did not represent the feelings of his countrymen, who are greatly famed for such encyclopaedic works. The present history was set down in 1300-10 A.D. by Rashid ad-Din, physician and Grand Vizier to the Mongolian Shah Ghazan Khan—the first to adopt Mohammedanism—and his brother and successor the Sh'ite Ulaitu. It exists today in a few closely treasured MSS, of which less than half a dozen are illuminated with miniatures; of these last the only ones that have been published even in part are those of the Bibliotheque Nationale and of the Royal Asiatic Society of London. It may be stated without hesitation that the sheets presently offered for sale constitute the most important group of early miniatures ever to appear at public auction. The reasons are directly concerned with the history of Persian design.

"When Ghazan succeeded to the throne of Persia in 1295 A.D., that country had been under the Mongolian dominion for about sixty years. The effects of the nomad conquests on Persian art were profound. The native school of painting—euphonically termed the school of Baghdad—was overwhelmed by the teeming influx of Mongolian ideas, and the entire Persian canon underwent a revision in which the flowing rhythms of Sung and Yuan painting and even the Chinese physiognomical character ousted (and ultimately merged with) the realistic native tradition. It is the peculiar importance of the Jami' at-Tavarikh miniatures, as both Dr. Kühnel and Dr. Martin have pointed out, that they coincide chronologically with this great revolution in Mohammedan art and are, at the same time, a magnificent source-book for details of the manners and costumes of the period.

"The Mongol influence survived as a dominant until the XVth century, when

a native renaissance, led by the painter Behzad and maturing under the Safavid monarchs, unified and established the 'Persian' style of miniature painting, as it is generally conceived today. From the time of Behzad to the death of Mu'in Musavvir in the last years of the XVIIth century is over two hundred years, during which period the art rose and declined into its rococo phase. The greatest name of the later period, which turned from book illumination to portraiture, is that of Riza Abbasi, the court painter, whose nervous individual style with its quick rhythms is admirably seen in the Goat and Herdsman, dated 1633 A.D. and shown at the Detroit and London Exhibitions, and the exquisite Man with the Fur Cap, remarkable for the subtlety of its color accents, from the album of the Shah Nasr ud-Din. Riza, who was known to his contemporaries as 'the Flatterer,' appears as a studious, courtly personality in the sympathetic Portrait by his pupil Mu'in Musavvir, a drawing begun from life and finished in 1677 after the master's death. This miniature and the similar portrait formerly in the Quaritch collection are believed to be the only existing likenesses of the Persian painter.

"With the irruption of the Mohammedan lances under Baber into the Punjab in 1526, the Persian influence in turn penetrated into India, where a cultured Indo-Persian school—now commonly termed the Mughal school, from the Mughal (or Mogul) dynasty—was formed around the Imperial court, side by side with that of the native painters of Rajputana. This Mughal work is represented in the present collection by a score of miniatures of the reigns of Jahangir, Jehan (the builder of the Taj Mahal), and Aurungzebe. Typical of this cultivated style are the suave royal portraits with their subjects in the immutable, almost hieratic, profile pose of dignity and benevolence, the vulgarities of movement being reserved for the attendant servitors. Dr. Coomaraswamy, in his *History of Indian and Indonesian Art*, writes concisely of the school as follows: 'Mughal painting, like the contemporary *Memoirs of the Great Mughals*, reflects an interest that is exclusively in persons and events; is essentially an art of portraiture and chronicle (like that of its Persian forbears) . . . Mughal painting is academic, dramatic, objective and eclectic.' It is, in short, vitally concerned with the belated magnificence of Mughal India.

Oriental Rugs

"The carpets define the achievements of the later years of the Safavid Renaissance under Abbas the Great. The remarkable arabesque carpet, dating from the end of the XVIth or the beginning of the XVIIth century, has a basic design of palmettes of the Herat type, overlaid by a rare composition of huge arabesques of very early origin—as early, according to Dr. Martin, as the XIIIth century. This great rug was shown in the International Exhibition at the Royal Academy in 1931. Three 'Ispahan' (Herat) carpets of important size display variations on the classic theme of interlacing and scrolling stems of lotus flowers—one with a large scale design opposite to its great

length, the other two with close rhythms, all three with rose-red field and emerald border in superb preservation. The carpet from the Bradolini collection, in particular, is in this respect one of the finest ever offered.

"Two silk 'Polonaise' rugs, from the first half of the XVIIth century, are products executed on the Imperial looms as gifts from the Shah to foreign notables. One has the prized gold- and silver-woven ground associated with the most sumptuous work of this class, the other, the remarkable salmon pink and apple green coloration to which a parallel can be found only in the pigmentation of the richest Ch'ing decorated porcelains. An extraordinary prayer rug with a Koranic inscription exhibits in little the characteristic pattern of the famous XVth century Kirman 'vase carpets' on a turquoise ground, but bears more specific indications of a North Persian origin. I have located no other example of this kind, and the type was apparently unknown to Bode, Kühnel, Martin, or Jacoby. The 'specimen' in the Ballard collection

at the Metropolitan Museum is not a true analogue, as the size and arrangement of the field design indicates that it was probably a vagireh, or pattern for a larger carpet.

Ancient Glass

"The catalog is rich in representative types of the Alexandrian, Sidonian, and Syro-Roman glass, iridescent from burial decomposition, which is one of the most delightful legacies of the ancient Mediterranean world. The triumph of the Roman technique was of course the inlaid mosaic glass termed millefiori, with its jewel-like patterns and reflections. A beautiful ribbed bowl is an important specimen of this class. Still more striking is the Syrian mold-blown flask of manganese-violet glass modeled in the shape of Tyche, goddess of Fortune, much as she appeared in the great bronze statue at Antioch by Eutychides. This superbly iridescent flask is one of only three known examples, and I have described it as probably the most important specimen of ancient molded glass in America."



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PLAZA ART GALLERIES

NAUMBERG ET AL. EARLY AMERICAN PRINTS

On Exhibition, December 15
Sale, December 18

The Plaza Art Auction Galleries, Inc., 9 East 59th Street, will sell on Wednesday evening, December 18, at eight o'clock, a collection of Currier & Ives and other early American Prints, the property of Mrs. Sanford Clement, Alfred Naumberg, New York City, A. Stratford Boyd, Jr., Piermont, N. Y., M. S. Burroughs, Scarsdale, N. Y., and others. Exhibition begins on Sunday, December 14. Many fine and rare prints comprise the following groups: Clipper Ships, Rural and City Views, Historical Portraits and Battle Scenes, Shooting, Hunting and Turf Scenes, as well as many others. The catalog also includes a number of the rarest of the large folios, as well as many desirable medium and small folios.

SLAVIN LIBRARY

On Exhibition, December 15
Sale, December 19

First editions and fine library sets, Part II of the library of Morris Slavin, with additions, are being sold on the evening of December 19 at eight o'clock at the Plaza Art Galleries.

Among the many fine first editions we find a set of the *Jungle Books* by Rudyard Kipling; many Dickens items, some of which are in the original paper parts, and Lord Chesterfield's *Letters*. There are numerous fine library sets of Eugene Field, W. H. Prescott, Lord Macaulay, Samuel Johnson, Charles Lever and many others. A particularly fine copy of Samuel Johnson's *Dictionary of the English Language* in the first edition is included, as well as the *Memoirs of Samuel Pepys*, also in a rare first edition.

The sale as a whole may be said to include a brilliant selection of outstanding items.

RAINS GALLERIES

SAITO ORIENTAL ART

On Exhibition, December 15
Sale, December 18-21

A large collection of Oriental art, the property of Mr. Saito of Saito, Inc., who is retiring from business, will be placed on exhibition tomorrow at the Rains Galleries, prior to dispersal on the afternoons of December 18, 19, 20 and 21. Fine Chinese ceramics of the Ming, Ch'ien Lung, Chia Ch'ing, K'ang Hsi and Tao Kuang periods; Tang, Han, Sung and Temoku pottery; Chinese and Japanese pewter and bronzes, as well as a wide variety of paintings on glass, silk and paper, and Chinese and Japanese brocades, make up the collection.

Unusually bright in coloring is a pair of Yung Cheng *sang de boeuf* ovoid jars with covers, while of the Ch'ien Lung period is a seated Kwan Yin executed in *blanc de chine*. A pair of finely carved jade and teakwood lamps, a large Chinese bronze figure of Kwan Yin astride a Kylin (probably Tang), and a pair of black and green glaze decorated porcelain vases from the collection of Sir Paul Charter of Hong Kong are some of the more prominent pieces in the catalog.

Also from the collection of Sir Paul is a pair of hawthorne *famille verte* vases. An important K'ang Hsi imperial palace example possesses an interesting yellow and green glaze dragon and ho-ho bird decoration on a pair of circular small bowls. Besides Canton pottery, *blanc de chine*, celadon, *famille noire* and fine turquoise blue pieces there are examples of three-color, apple-green, cream crackle, cafe au lait, camellia-green, black and green and aubergine glazes.

An interesting group of snuff bottles includes examples in green quartz, amethyst, rock crystal, rose quartz and ivory with lacquer decoration. There is also a small selection of Chinese jewelry including earrings, necklaces, chokers, bracelets and rings in jade, rock crystal, carnelian, amethyst, turquoise, amber, coral, ivory and topaz.



"AMERICAN WINTER SPORTS—TROUT FISHING AT CHATEAUGAY LAKE, NEW YORK"

This print appears in the collection of Currier & Ives and other lithographs, property of Mrs. Sanford Clement and Mr. Alfred Naumberg, with additions, to be sold at the Plaza Art Galleries on December 18.

BLANC DE CHINE FIGURE OF KWAN YIN CH'EN LUNG PERIOD

Included in the Saito collection of Oriental art which will be sold at the Rains Galleries December 18-21.



Recent Auction Prices

TOMLINSON STAFFORDSHIRE WARE AND CURRIER & IVES PRINTS

American-Anderson Galleries.—Historical Staffordshire ware and Currier & Ives lithographs, the collection of Mrs. John Canfield Tomlinson, Jr., of Northampton, Mass., sold by her order on December 4, brought a total of \$10,327. W. H. Woods purchased a plate showing the New York Battery (Flagstaff Pavilion) by R. Stevenson, giving \$510, the highest single price in the dispersal.

MACLAY GLASS

American-Anderson Galleries.—A grand total of \$24,064 was realized by the dispersal of the Alfred B. MacLAY collection of early American glass, held on December 5, 6 and 7. The important prices in the sale are as follows:

- 158—Important pair covered urns; M. V. Horgan, agt. \$ 620
- 338—Stiegel paneled vase; M. W. Seaman, agt. 575
- 467—Important South Jersey pitcher; W. W. Seaman, agt. 500
- 469—Unique pair South Jersey candlesticks; M. G. Macy 1,350
- 473—South Jersey brilliant green glass teapot; Mrs. Charles Foley 900
- 496—Golden amber glass sugar bowl and cover; Mrs. Charles Foley 700
- 516—Stiegel amethyst paneled vase; M. A. Linah, agt. 575

TERRY LIBRARY

American-Anderson Galleries.—The library collected by the late Seth Sprague Terry and by Ward E. Terry was sold on the evenings of December 4 and 5, bringing

a grand total of \$161,499. The highest price in the dispersal, \$17,500, was paid by Dr. A. S. W. Rosenbach for the first edition of Milton's *Paradise Lost*, on which Charles Sessler was the underbidder. The second highest price, \$15,100, was also paid by Dr. Rosenbach for the first issue of the first edition of the *Book of Common Prayer*. We list below others of the highest figures paid in this auction, together with the names of purchasers:

- 3—Apperley, *The Life of a Sportsman*, with 36 colored plates by Alken. First edition, first issue, London: Rudolph Ackermann, 1842; Daniel Kirkwood \$ 1,700
- 26—*Book of Common Prayer*, first issue of the first edition. London: In Officina Edouardi Whitechurch — Anno Do. 1549, Mense Martii; Dr. A. S. W. Rosenbach 15,100
- 56—Robert Burns, *Poems*. First edition, Kilmarnock, printed by John Wilson, 1786; Charles Sessler 3,200
- 61—Richard de Bury, *Philobiblon*. Editio Princeps, Cologne 1473; Gabriel Wells 3,400
- 114—Daniel Defoe, *Robinson Crusoe*, 3 vols, first editions. London, printed for W. Taylor, 1719-20; Gabriel Wells 1,600
- 209—George Herbert, *The Temple*, Britwell copy of the first edition. Cambridge, printed by Thom. Bock and Roger Daniel, printers to the University, 1633; Dr. A. S. W. Rosenbach 3,600
- 211—Robert Herrick, *Hesperides*, first issue of the first edition. London, printed for John Williams and Francis Eglesfield, 1648-7; Chaucer Head Book Shop 2,100

- 186—Thomas Gray, *An Elegy Wrote in a Country Church Yard*. First edition, London, printed for R. Dodsley, 1751; Joseph P. Greene 4,800
- 242—John Keats, *Poems*. First edition, London, printed for C. & J. Ollier, 1817; Dr. A. S. W. Rosenbach 8,100
- 291—John Milton, *Poems*. First edition of first work to bear author's name in full. London, printed by Ruth Rasthorpe for Humphrey Moseley, 1645; Dr. A. S. W. Rosenbach 3,100
- 292—John Milton, *Paradise Lost*. First edition, London: Printed and are to be sold by Peter Parker, 1667; Dr. A. S. W. Rosenbach 17,500
- 308—William Painter, *The Palace of Pleasure*. 2 vols, first editions. Imprinted at London in Pater Noster Rowe by Henry Bynnenman, for Nicholas England, 1567; Gabriel Wells 4,150
- 356—Second Folio Shakespeare. London, printed by Tho. Cotes for Robert Allot, and are to be sold at the Signe of the Blacke Beare in Pauls Church-Yard, 1632; Charles Sessler 3,500
- 380—Edmund Spenser, *The Faerie Queene*. London, printed for William Ponsonbie, 1590; James F. Drake, Inc. 1,800
- 382—Sir Richard Steele, *The Tatler*. First edition, London, printed and sold by John Morphew, 1710-01; Dr. A. S. W. Rosenbach 3,200
- 399—Jonathan Swift, *Gulliver's Travels*. First issue of first edition, London, printed for Benj. Motte, 1726; Dr. A. S. W. Rosenbach 3,100
- 415—William M. Thackeray, *Vanity Fair*. First edition, first issue, London, 1847; Dr. A. S. W. Rosenbach 3,400

New York Auction Calendar

Plaza Art Galleries 9 East 59th Street

December 18—Currier & Ives prints and other lithographs, the property of Mrs. Sanford Clement and Mr. Alfred Naumberg, with additions. On exhibition, December 15.

December 19—Part II of the library of Morris Slavin, with additions. On exhibition, December 15.

Rains Galleries 12 East 49th Street

December 18-21—Chinese and Japanese, ceramics, potteries, pewter, bronzes, paintings and textiles, the property of Mr. Saito of Saito, Inc. On exhibition, December 15.

MORRISTOWN

The newly formed Morristown Art Association is showing, for its opening exhibition, the paintings, prints and sculpture of the artists of Morris County. After a private reception on November 13, at which Jonas Lie, president of the National Academy of Design presided, the exhibition, in the Municipal Building of Morristown, New Jersey, was opened to the public.

The Association, formed to encourage and sustain the growing art movement in the community and to exhibit the work of local artists, is the first thing of its kind in Morristown.

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Calendar of Exhibitions in New York

Arthur Ackermann & Son, 50 East 57th Street—Modern sporting paintings by George Wright, Western bronzes by Tex Hughlette Wheeler, to December 31.

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings by Cecilia Beaux, to May 3.

American Folk Art Gallery, 113 West 13th Street—Exhibition of folk art.

An American Place, 509 Madison Avenue—Watercolors, drawings and oils (1934-1935) by John Marin, to January 1.

Another Place, 42 West 5th Street—Paintings and drawings by Charles Duncan, to December 30.

Architectural League, 115 East 40th Street—Armor and wrought metals by Kenneth Lynch, through December 15.

Arden Galleries, 460 Park Avenue—Interpretations of Childhood by Nura; sculpture exhibition, "Animals and Birds," to December 27.

Argent Galleries, 42 West 57th Street—Exhibition of small paintings, sculpture, etc., by the N. A. W. F. & S., through December.

The Art Mart, 505 Eighth Avenue—Christmas show of oils, watercolors and graphics, through December.

Isabella Barclay, Inc., 136 East 57th Street—Exhibition of antique furniture, textiles, wall papers and objects of art.

Bignou Galleries, 32 East 57th Street—Exhibition of paintings by Renoir.

Brooklyn Museum, Eastern Parkway—Exhibition, "Humor in Art," through December 15; exhibition of medieval objects and "The Antioch Treasure."

Brummer Galleries, 55 East 57th Street—Sculpture by Jacques Lipchitz, to January 31.

Carroll Carstairs, 11 East 57th Street—"French Impressionists and After," opening December 17.

Car-Delbo Galleries, 15 West 49th Street—Paintings by Guillaumin, watercolors by an American group, to December 31.

Ralph M. Chait, 600 Madison Avenue—Exhibition of Chinese art objects.

Contemporary Arts, 41 West 54th Street—"For the Christmas Budget," to December 28.

Dalva Brothers, Inc., 2 West 56th Street—Exhibition of antique tapestries, furniture and textiles.

Delphic Studios 724 Fifth Avenue—Sculpture by Katchanakoff, watercolors by James E. Beckwith and Pauline G. Little.

Downtown Gallery, 113 West 13th Street—"Murals of the South" by Anne Goldthwaite; ninth annual exhibition of "American Print Makers"; ceramic sculpture and pottery by Carl Walters, to December 28.

A. S. Drey, 650 Fifth Avenue—Exhibition of paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—"World Girdle," recent pastels by William S. Horton, to December 17.

Durlacher Bros., 670 Fifth Avenue—Exhibition of paintings by old masters.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Exhibition of old masters, to December 31; English antiques, table decorations and gifts brought from abroad by Mrs. Ehrlich, to December 28.

Daniel H. Farr, 11 East 57th Street—Exhibition of antique furniture, silver and porcelain.

Ferargli Galleries, 63 East 57th Street—Oils and watercolors by Theodore Van Soelen; National Ceramic Exhibition, a selected group from the Fourth Robineau Memorial, under the auspices of the C. A. A.

Fifteen Gallery, 37 West 57th Street—Paintings by Alice Judson, to December 21.

Carl Fischer Art Gallery, 61 East 57th Street—Exhibition of paintings by Jerome Pennington DeWitt, paintings by Dunlop, Baldwin's Pinocchio.

Frederic Frazier, Inc., 9 East 57th Street—Exhibition of paintings by old masters.

French & Co., Inc., 210 East 57th Street—Exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of American Indian Art, 120 East 57th Street—Exhibition of watercolors, rugs, pottery and jewelry, old and modern.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of XXth century artists.

Edward Garratt, Inc., 485 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Recent works by C. Paul Jennewein, to December 28; etchings by Dorsey Potter Tyson, to December 31; paintings selected from the first isochromatic exhibition, to December 21.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—New paintings by Gordon Grant, to December 21.

Felix Gould, 54 East 57th Street—Exhibition of ancient tapestries, old masters, Aubusson rugs, antique furniture and works of art.

Guild Art Gallery, 37 West 57th Street—Abstract drawings by Arshile Gorky, December 16-January 5.

Hammer Galleries, Inc., 652 Fifth Avenue—Exhibition of a group of works by the Russian court jeweler, Fabergé.

Arthur H. Harlow & Co., Inc., 620 Fifth Avenue—Etchings and drawings by Marguerite Kirmse, to December 25.

Marie Harriman Gallery, 61 East 57th Street—Watercolors by Loretta Howard, drawings by Peter Arno, to December 28.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Exhibition of Egyptian, Greek, Roman, Medieval and Renaissance works of art.

International Art Center, 310 Riverside Drive—American snowscapes, to December 29.

Kennedy Galleries, 785 Fifth Avenue—Wood engravings by Clare Leighton; drawings, etchings, lithographs of China by Thomas Handforth.

Kent-Costikyan, Inc., 711 Fifth Avenue—Exhibition of antique and modern rugs from rug-making countries throughout the world.

Keppel Galleries, 16 East 57th Street—American sporting prints, to December 31.

Kleemann Galleries, 38 East 57th Street—Etchings by R. Stephens Wright, to December 28; paintings and etchings by leading Americans, December 16-28.

Knoedler Galleries, 14 East 57th Street—French and Italian primitives; Old English color prints, through December.

Kraushaar Galleries, 680 Fifth Avenue—Exhibition of paintings and prints by American artists.

John Levy Galleries, 1 East 57th Street—Paintings by Aston Knight, to December 24.

Julien Levy Galleries, 602 Madison Avenue—Paintings by Leonid, to December 17.

Lillienfeld Galleries, Inc., 21 East 57th Street—Exhibition of works by old masters.

Macbeth Gallery, 11 East 57th Street—Drawings and lithographs by Stow Wengenroth, to December 31; oils, watercolors and drawings by Gertrude Schweitzer.

Pierre Matisse Gallery, 51 East 57th Street—Paintings by Giorgio de Chirico, 1910-1918, to December 21.

Guy E. Mayer Gallery, 578 Madison Avenue—Etchings by American and European artists, antique Chinese decorated porcelains and jades, to December 31.

Metropolitan Galleries, 730 Fifth Avenue—Exhibition of works by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Loan exhibition of French painting and sculpture of the XVIIIth century, through January 5; French prints and ornaments of the XVIIIth century; Egyptian acquisitions, 1934-1935.

Michaelson Galleries, 515 Madison Avenue—Exhibition of XVIIIth, XVIIIth and XVIIIth century Oriental prayer and hearth rugs of various sizes.

Midtown Galleries, 605 Madison Avenue—Watercolors by Betty Pierson Parsons, mural show, to December 16.

Mileh Galleries, 108 West 57th Street—Exhibition of a selected group of paintings by Americans, to December 31.

Montross Gallery, 785 Fifth Avenue—Paintings by "The Ten," December 16-January 4.

Roland Moore, Inc., 150 East 55th Street—Exhibition of Chinese art.

Morton Galleries, 130 West 57th Street—Watercolors by Carl Buck, to December 28.

Museum of Modern Art, 11 West 53rd Street—Paintings and drawings by Van Gogh, to January 5.

Museum of the City of New York, Fifth Avenue at 104th Street—"Parades and Processions in New York," photographs of New York shop windows—1935; late XIXth century brocade dresses; "Hamlet in New York."

J. B. Neumann's New Art Circle, 509 Madison Avenue—Recent work by Max Weber, to December 21.

New School for Social Research, 12th St.—Venetian and North Italian drawings from the collection of Frank Jewett Mather, Jr., to December 21.

New York Public Library, Central Bldg.—Exhibition of etchings and lithographs by Walt Kuhn; exhibition of modern color prints; group of holiday cards, to December 25.

Newark Museum, N. J.—American Print Makers; modern American paintings and sculpture from the museum collection.

Arthur U. Newton Galleries, 11 East 57th Street—Undersea paintings by Zarh Pritchard, to December 31.

Dorothy Paris Gallery, 56 West 53rd Street—Christmas group show of oils, watercolors and etchings, to January 4.

Parish-Watson, 44 East 57th Street—Archaic Chinese bronzes, Mohammedan pottery, XIVth-XVIIIth century Persian miniatures, old Chinese porcelains, early Persian carpets, to January 15.

Frank Partridge, Inc., 6 West 56th Street—The Drury collection of French and English antique furniture, opening December 17.

Raymond and Raymond, 40 East 49th Street—Exhibition of facsimile reproductions of Blake illustrations.

Raymond and Raymond, 40 East 52nd Street—Exhibition of reproductions of work by Van Gogh, to December 31.

Rehn Galleries, 683 Fifth Avenue—Exhibition of paintings by Harry Hering; flower paintings by Paul Rohland; plant collection by Caroline Rohland.

Reinhardt Galleries, 730 Fifth Avenue—Late XVIIIth and early XIXth century English sporting paintings, to December 31.

Rosenbach Co., 15-17 East 51st Street—Exhibition of furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 36 West 50th Street—Exhibition of recently acquired Russian Imperial treasures.

Schwartz Galleries, 507 Madison Avenue—Marine paintings by Frank Vining Smith, watercolors and paintings by Wayne Davis, to December 28.

Scott & Fowles, 745 Fifth Avenue—Exhibition of XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Exhibition of tapestries, old masters, antique furniture, sculpture and objets d'art.

Jacques Seligmann & Co., Inc., 3 East 51st Street—French drawings and watercolors of the XIXth century, through December.

Sixtieth Street Gallery, 155 East 60th Street—Exhibition of paintings by fifty Americans.

Marie Sterner, 9 East 57th Street—Paintings from Mexico by Caroline Durieux, paintings by Raymonde Heudebert, to December 21.

Mrs. Cornelius J. Sullivan Galleries, 57 East 56th Street—Paintings by Utrillo, to December 28.

Symons, Inc., 720 Fifth Avenue—Exhibition of antique tapestries and tapestry furniture.

Ton Ying Galleries, 5 East 57th Street—Exhibition of Chinese art.

Uptown Gallery, 249 West End Avenue—Exhibition of paintings by Kenneth Rosevear.

Valentine Gallery of Modern Art, 69 East 57th Street—Exhibition of drawings by Elshemius.

Vernay Galleries, 19 East 54th Street—Autumn exhibition of XVIIIth and XVIIIth century English furniture, porcelain, silver, needlework, paneled rooms.

Walker Galleries, Inc., 108 East 57th Street—Ceramic sculpture and pottery by Russell Barnett Aitken, December 16-January 4.

Julius Weltzner, 36 East 57th Street—Exhibition, "Five Centuries of Painting."

Weyhe Gallery, 794 Lexington Avenue—Exhibition of paintings, prints and sculpture by contemporary artists.

Wildenstein Galleries, 19 East 64th Street—Exhibition of paintings by old masters; rare French XVIIIth century furniture and sculpture.

Howard Young Galleries, 677 Fifth Avenue—Exhibition of old and modern paintings.

Yamanaka Galleries, 680 Fifth Avenue—Exhibition of antique Chinese paintings, sculpture and jades.

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